DOCUMENT RESUME

ED 357 932 RC 019 193

TITLE Appalshop Film and Video on Culture and Social Issues.
INSTITUTION Appalshop Film and Video, Whitesburg, KY.
PUB DATE [92]
NOTE 49p.
PUB TYPE Reference Materials - Bibliographies (131)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Documentaries; Elementary Secondary Education; Filmographies; *Films; *Folk Culture; Higher Education; Rural Areas; Rural Education; Rural Sociology; *Videotape Recordings
IDENTIFIERS *Appalachia; Appalachian People; Environmental Issues; Regional History; *Rural Culture

ABSTRACT

This collection of 76 award-winning films and videos shows people from the southern Appalachian mountains pursuing the chance to work, to live in health and peace, to share their lives with loved ones, and to create and sustain that which is beautiful. Item categories are: 1992 releases; environmental issues; women's stories; cultural identity; coal-mining culture and history; war and peace; American politics; education; growing up; literature; grassroots organizing; health; traditional life and rural values; music and dance; art and artists; storytelling; performing arts; and performers and folk collectors. Each entry contains the following components: a description; reviewer comments; list of festivals, screenings, and awards; name of director; and running time. The seven education entries portray rural and one-room schools, school reform efforts, and the Foxfire approach in a second grade classroom. Also included are many photographs, a subject index, a title index, a price list, and an order form. (SV)

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FILM & VIDEO ON CULTURE AND SOCIAL ISSUES

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ED357932

Media for discussion *of*

- THE ENVIRONMENT
- WOMEN
- HISTORY
- PEACE
- POLITICS
- EDUCATION
- TRADITION AND CHANGE
- LITERATURE
- GRASSROOTS ORGANIZING
- HEALTH
- RURAL LIFE
- STORYTELLING
- THE ARTS

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ABOUT THE APPALSHOP FILM & VIDEO COLLECTION

In this collection of award-winning films and videotapes, people from the southern Appalachian mountains are shown pursuing that which is important to all of us—the chance to work, to live in health and peace, to share our lives with those we love, and to create and sustain that which is beautiful.

Appalshop began in 1969 as an experiment in community-based filmmaking. We try to bring the voices of those who still work with their hands, those who see taking care of the land and water as something more than a passing trend, those who still believe in the power of people to take care of each other into the discussion of what is important in the world. Stylistically, Appalshop documentaries acknowledge the speaker's ability to tell his/her own story. The films and videotapes are largely unnarrated, and encourage viewers to arrive at their own interpretation of the material presented.

Colleges and universities have found wide application for Appalshop's work, as have secondary schools, churches and community groups. Public libraries, museums, and media centers continue to add Appalshop films and videotapes to their collections. Appalshop productions have aired on the critically acclaimed PBS series P.O.V. and as part of **The Independents** on The Learning Channel. In 1990, Appalshop received the Alfred I. duPont-Columbia University Award for Broadcast Journalism and *Channels* magazine's Award for Excellence in Television. More recently, Appalshop work was honored at the New York and London Film Festivals and won awards at the National Educational Film and Video Festival, American Film and Video Festival, and EarthPeace International Film Festival, among others.

We hope that you will find the programs in this catalog useful and engaging. Our staff will be glad to answer any questions you have or assist in program selections.

We look forward to hearing from you.

CREDITS

Editors:
Patsy Adams
Robert Gipe
Mimi Pickering
Carolyn Sturgill

Catalog Design:
Kirby Stephens Design, Inc.

Photographers:

Front Cover: Earl Dotter/American Labor Education Center, Larry Childress, Lexington Herald-Leader, courtesy Renfro Valley Folks, Keith Williams/The Courier-Journal, Andrew Garrison

PG 3: Al Edwards, Guy Mendes
PG 4: Chet Hawes/Charleston Daily Mail, Mimi Pickering
PG 5: Courtesy KFTC, Middlesboro Daily News
PG 6: Appalshop
PG 7: Ford Reid, Earl Dotter/American Labor Education Center
PG 8: Andrew Garrison, Ellen Stekert
PG 9: Earl Dotter/American Labor Education Center, Anne Johnson
PG 10: Andrew Garrison, Appalshop
PG 11: Scot Oliver
PG 12: Courtesy Berman Gibson, Appalshop
PG 13: Marat Moore, Appalshop
PG 14: Courtesy Department of Energy
PG 15: Lexington Herald-Leader, The Courier-Journal
PG 16: The Courier-Journal, Mimi Pickering
PG 17: Andrew Garrison, courtesy Linda Martin
PG 18: Appalshop, Freddy Childers
PG 19: Appalshop
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PG 22: Andrew Garrison, Mimi Pickering
PG 23: Maxine Kenny, courtesy Frontier Nursing Service
PG 24: Elizabeth Barret, Bob Drake
PG 25: Joe Gray, Jr., Herb E. Smith
PG 26: Mimi Pickering, Shelby Adams
PG 27: Robert Cooper, Appalshop
PG 28: Appalshop
PG 29: Sam Adams, Appalshop
PG 30: Bill Blanton, Appalshop
PG 31: Ken Murray, Scot Oliver
PG 32: Doug Yarrow, courtesy Renfro Valley Folks
PG 33: Dennis White, Frances Morton
PG 34: Larry Childress, Mimi Pickering
PG 35: Robert Cooper, Susie Baker
PG 36: Elizabeth Barret, courtesy Pine Mountain Settlement School
PG 37: Andrew Garrison, Appalshop
PG 38: Dan Carraco, Angelyn DeBord
PG 39: Keith Williams/The Courier Journal, RICO
PG 40: Steve Mitchell, courtesy Joan Moser

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Production of this catalog was made possible in part by support from The John D. and Catherine T. MacArthur Foundation, The National Endowment for the Arts, The Pew Charitable Trust, The Paul Robeson Fund for Film and Video, The Funding Exchange, and The Peace Development Fund.

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NEW RELEASES

CHEMICAL VALLEY

Are high wages and plentiful consumer products worth the risk of a potential Bhopal? Communities explore issues of job blackmail, racism, and environmental quality in the West Virginia chemical industry.

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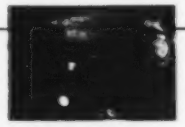
FAST FOOD WOMEN

How do you raise a family working part time for minimum wage? Female employees of McDonald's, Pizza Hut, Kentucky Fried Chicken, and other fast food restaurants describe life in the new sweatshops.



MOUNTAIN VISION

How can television be used to address regional issues and foster a sense of community? Pioneers in cable, community-based, and "homegrown" television explore the medium's possibilities for strengthening local identity.

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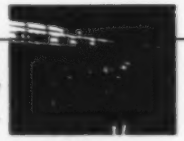
ROVING PICKETS

What can a miner do when the coal operators violate union contracts and the union abandons the rank and file? Eastern Kentucky miners recall their fight for jobs, health care, and a say in the political system.



PEACE STORIES

How do we make peace with our past? A soldier from World War I, a defense industry worker who helped develop the first atomic bomb, and a Vietnam veteran tell how they came to question war.

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FAT MONROE

When does teasing turn into torment? Ned Beatty stars in the film version of Gurney Norman's short story about a boy's coming of age.

STEP BACK CINDY

Why does traditional dance continue to flourish in many mountain communities? People in four southwest Virginia communities square dance, flatfoot, slow dance and talk about the important role that social dancing plays in sustaining mountain life

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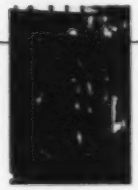

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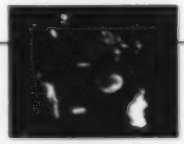
MORGAN SEXTON: BANJO PLAYER FROM BULL CREEK

How do family, culture, and work combine to influence traditional artists? Eighty-year-old Morgan Sexton talks about his life as a miner, logger, and farmer, and shares his ethereal versions of traditional Appalachian songs.



OPEN WINDOWS

What happens when Chicano, African-American, Jewish, and Appalachian performers come together in rural mountain communities? The American Festival provides a context for sharing America's cultural diversity.

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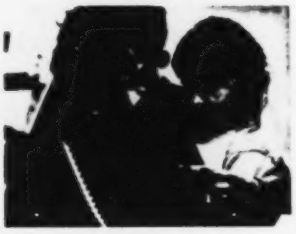
HANDS ON: A YEAR IN AN EASTERN KENTUCKY CLASSROOM

"Without Foxfire and whole-language learning I wouldn't be in the classroom today. I was getting to the point where I was not an effective teacher....What we're going to have to do is re-educate the educators because our children are failing by the wads." -Linda Oxendine-Brown

Directed by Anne Johnson
Color, 28 minutes



"Linda's students are excited about learning and learn much more than the second-grade curriculum calls for. Besides the obvious enthusiasm and joy in that class, the program reveals a thoughtful, skilled teacher employing a potent, demanding approach to teaching."
-Hilton Smith, Director, Foxfire Teacher Outreach

"That one wonderful teacher and the loving parents depicted said more about real Kentucky values and the inherent skills and timid aspirations of our citizens than the many volumes I have read and program learning materials I have seen....I really cannot say enough good things about the multi-layered messages in that show." -Virginia Fox, Executive Director, Kentucky Educational Television

Description

Hands On goes inside an eastern Kentucky classroom to examine the potential of a student-centered, democratically run learning environment. Teacher Linda Oxendine-Brown and her 24 second graders are the collective managers of their classroom and the focus of this program which chronicles their activities during the 1989-90 school year in rural Knox County. **Hands On** follows the children as they produce a weekly radio program; write, edit and publish a collection of short stories and non-fiction; enjoy an informal performance by some mountain musicians; plant tomatoes; and visit a classmate's farm. The program also includes Oxendine-Brown's visits to her students' homes and consultations with their parents.

Oxendine-Brown is shown using the Foxfire teaching method which emphasizes democratic decision-making, hands-on experience, collaborative learning, and student involvement in the world outside the classroom. **Hands On** also examines her implementation of the whole language reading method which stresses students choosing their own reading materials and learning to write by writing. **Hands On** is recommended viewing for anyone interested in school reform and the future of public education, teacher education, child development, and what it will take to help our children both do well and feel good about school.

BELINDA

"To the extent that I've made a contribution, it's been to have people realize that AIDS is about all of us. It's not really about gay white men or IV drug users or babies. It's not about certain groups. It's about all of us, really, and it always was." -Belinda Mason

Directed by Anne Johnson
Color, 40 Minutes

"Belinda Mason's warmth, wisdom, and determination has provided us with a legacy that should inspire us for decades to come. One of the many powerful insights she left us was that, in contrast to excessive and unreasonable fear of HIV, we should all be worried about losing our humanity by failing to respond, for, as Belinda said, 'In all of human history, there has never been a cure for that.'"
-Dr. June Osborn, Chairperson, National Commission on AIDS

"Belinda the AIDS activist, Belinda the healer, Belinda the talker, Belinda the narrator of this program, invites people to be open and unafraid and then demands, in her undemanding way, that they do the right thing."
-Kate Black, AIDS activist, Lexington, Kentucky

Description

A native of eastern Kentucky, Belinda Mason was, as she says, "a small-town journalist, a young mother, a reliable Tupperware party guest" until she became infected with the HIV virus in 1987. She decided to go public with her condition and spent the rest of her life as a powerful advocate for AIDS prevention, education, treatment, and human rights.

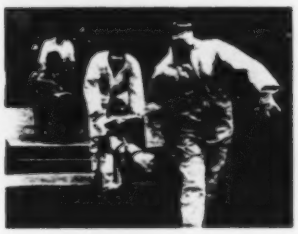
In this program, Belinda talks about her own experiences dealing with AIDS and the support she found within her rural community: "AIDS is less about dying than about choosing how to live." Included is a presentation she made with her pastor to members of the Southern Baptist Convention: "People ask me if I think AIDS is a punishment from God. I can't pretend to fathom what God is thinking, but maybe we should look at AIDS as a test, not for the people who are infected, but for the rest of us." Belinda also comments on her role and responsibilities as a national spokesperson for people with AIDS, saying "One Bush Administration insider, when asked to explain the President's decision to bestow a coveted seat on the National Commission on AIDS on me, observed that I was 'palatable' — like mashed potatoes and gravy." Funny, down-to-earth, and never self-pitying, Belinda speaks with a moving eloquence of our need for a collective response to AIDS which is not crippled by racism, homophobia, fear or ignorance.

New Release

CHEMICAL VALLEY

"They killed the Indians. Now they're killing the hillbillies!"
-Institute resident Yolanda Sims

Directed by Mimi Pickering and Anne Johnson
Color, 58 minutes



"If a picture is worth a thousand words, **Chemical Valley** is worth millions. It accurately portrays the air pollution horrors, as well as the arrogance, of industry."
-Norm Steenstra, Director, West Virginia Environmental Council

"Ultimately **Chemical Valley** is about freedom of information: why we need it, how to get it, how to interpret it. It is also a powerful exposition of how women cope with threats to families, job, health, and communities, even when most of the people defining the issues happen to be men." -John Alexander Williams, Professor of History and Director, Center for Appalachian Studies, Appalachian State University

"Excellent footage of community meetings, regulatory hearings, and public relations events effectively contrast the anger, frustration, and sense of powerlessness of many citizens with the responses of industry defenders."
-Booklist

"A film put together with skill and clarity. Remarkable interviews, sense of place, and pacing throughout. Integrity and intelligence of exceptional quality."
-juror, American Film and Video Festival

"A compelling case study in the environmental racism that marks the distribution of environmental costs and benefits in our society." -Tom FitzGerald, Director, Kentucky Resources Council

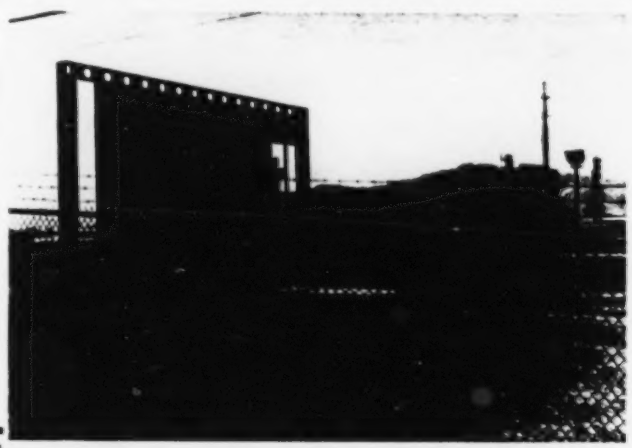
Festivals and Screenings

PBS National Broadcast on "P.O.V."
American Film and Video Festival—Blue Ribbon Winner
Aveda U.S. Environmental Film Festival
Athens International Film & Video Festival—Award Winner
Big Muddy Film Festival—Special Jury Award
Chicago International Film Festival—Merit Award
CINE—Finalist
Council on Foundations Film and Video Festival
EarthPeace International Film Festival—Best Environmental Film
San Francisco International Film Festival—Honorable Mention
Women in Film Festival/American Film Institute

Description

On Dec. 3, 1984, the worst industrial accident in history occurred when a toxic gas known as MIC leaked from a Union Carbide pesticide plant in Bhopal, India. At least 3,500 people were killed, and over 50,000 were permanently disabled. The tragedy in Bhopal brought international attention to the predominantly African-American community of Institute, West Virginia, site of the only Union Carbide plant in the United States that manufactured MIC.

Chemical Valley begins with Bhopal and the immediate response in the Kanawha Valley, an area once dubbed by residents "the chemical capital of the world" because of the many plants operating there. The program then follows events in the valley over the next five years as lines are drawn and all sides heard in the debate between those who fear for their livelihood and those who fear for their lives. **Chemical Valley** explores issues of job blackmail, racism, and citizens' right to know and to act as it documents one community's struggle to make accountable an industry that has all too often forced communities to choose between safety and jobs.



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ON OUR OWN LAND

"The time will come when the younger generation will climb up on every rock and stump they can find and they will curse our memory for all time to come for what we have allowed to happen to this land."
-Eldon Davidson

Directed by Anne Johnson
Color, 29 minutes

"Illustrates a conflict that won't go away, in which the texture of community is pitted against the drive towards profit at any cost. Scrupuously balanced, it lets coal operators damn themselves with their own words." -Pat Aufderheide, *In These Times*

"Excellent for use with social studies classes discussing political power and the power of people when they fight for what they believe in." -Anne Messer, South Laurel Junior High School, London, Kentucky

"Captures the spirit of the people, the land, and the struggle...gets the point across—legally and emotionally. Makes you want to become an active participant in the cause. Useful for ecological groups and others interested in the consequences of strip mining, courses on environment and social issues."
-juror, American Film and Video Festival

Festivals and Screenings

1990 Alfred I. duPont/Columbia University Award for Independent Broadcast Journalism
American Film and Video Festival—Finalist
Athens International Film & Video Festival—Award Winner
Council on Foundations Film and Video Festival

Description

In the Appalachian coalfields, broadform deeds were used, beginning around 1900, to sever the ownership of mineral rights from the ownership of the surface land. Although surface mining was virtually unheard of at the time most of these deeds were signed, Kentucky courts ruled years later that the owners of such deeds could strip mine the land without the consent of the surface owners. **On Our Own Land** chronicles the citizens' fight to have the broadform deed declared unconstitutional in Kentucky.

The story unfolds through the voices of local people as the viewer meets a family determined not to move their father's grave for strip miners, sees the rubble of a strip job "reclaimed" to the letter of the law, and watches as citizens protest strip mine abuses and push the state legislature for reform.

This powerful program is recommended for discussion of effective citizens' movements and grassroots political organizing, the environmental and economic "tradeoffs" associated with coalmining and industrial development, and the difference that sometimes exists between justice and the law.

YELLOW CREEK, KENTUCKY

"I believe an industry should be responsible for its own waste — period. I can do any number of things and be rich. I can bootleg. I can make moonshine. I can fence stolen property. And I fail to see the difference: you're making a living in violation of the law at someone else's expense."
-Larry Wilson, Yellow Creek Concerned Citizens

Directed by Anne Johnson
Color, 29 minutes

"Excellent for discussion of the environmental challenges facing many communities today, including the role of local politics....Recommended for social studies, health, and science classes interested in exploring the value conflicts behind environmental issues."
-Ron Eller, Department of History, University of Kentucky

"A very effective program about pollution and the fight of grassroots people to stop it, and a good illustration of how people who care can put pressure on government to stop neglect and indifference."
-Jenny Wilder, Eastern Kentucky Teachers Network

"Excellent—an absolutely first rate documentary that is crystal clear in concept and content."
-juror, Athens Video Festival

Festivals and Screenings

American Film and Video Festival—Finalist
Atlanta Independent Film & Video Festival—Honorable Mention
Athens Video Festival
Kentucky Educational Television
WTTW/Chicago

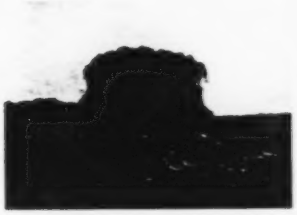
Description

Yellow Creek, Kentucky documents the efforts of the Yellow Creek Concerned Citizens to stop a commercial tannery from dumping toxic wastes into the creek that flows through their small community near Middlesboro, Kentucky. The program begins with residents describing a series of health problems in the community, moves to the process of unravelling the ties between local government and industry, and ends with a victorious election in which a bipartisan slate of concerned citizens take over the Middlesboro City Council.

STRIP MINING: ENERGY, ENVIRONMENT & ECONOMICS

"Just because you own a piece of land doesn't mean that it really belongs to you. Someday you're not going to be here and that piece of land is. Someday we're all going to have to go and give another generation a chance. I'm really sorrowful, but I really think that what we're going to be leaving isn't going to be that much." -Larry Adams, underground miner

Directed by Frances Morton and Gene DuBey
Color, 50 minutes



"The viewer soon becomes aware that the lessons of economic history are seldom learned and that the route to common sense must be delicately balanced between regulation and reality."
-Science Books & Films

"Characterizes the controversy over strip mining as a public social drama...sets this issue into perspective through objectively selected and compiled interviews."
-Booklist

"Poses a dilemma in social ethics very effectively. Good for any treatment of ethics and public policy."
-Eric Mount, Professor of Religion, Centre College

Festivals and Screenings

Association of Media Educators in Religion—Golden Eye Award
Athens International Film Festival
Atlanta Independent Film Festival
Columbus International Film Festival—Honorable Mention

Description

Strip mining accounts for over half of the coal produced in Appalachia as well as the region's most conspicuous environmental problem. It forces people to choose between jobs and the beauty, ecology, and, in some cases, the existence of the mountains on which they live. **Strip Mining: Energy, Environment, and Economics** looks at the history of this controversial mining method, the citizens' movement organized to stop it, and the battle to regulate strip mining that culminated in passage of the federal Surface Mining Control and Reclamation Act of 1977. Filmed during the midst of the energy crisis of the 1970s, the film retains its relevance as a U.S. energy policy based on unfettered consumption again comes into question and more people weigh the impact of their work and lifestyle. Recommended for studies of U.S. history, energy and environmental policy, economics, and ethics.

STRIP MINING IN APPALACHIA

"They wrote me a five page contract, written like the Holy Bible, saying they give me a right, a mortgage against their machinery. They forfeited the contract, stripped the land, and then pulled off and left me in distress and at the mercy of the world." -Willy Vest, Dickenson County, Virginia

Directed by Gene DuBey
B&W, 25 Minutes

"A powerful exploration of the area's most devastating problem." *-The San Francisco Examiner*

"Both informative and frightening...It will provide a stimulus for discussion that will aid students in developing their value systems."
-Dr. Stanley R. Frager, *Film News*

"Good for the study of geography, economics, and ecology." -Nell Adkins, Morgan County Middle School, West Liberty, Kentucky

"Stimulating. Very useful and informative." -Tom Mooney, Crest Hills Junior High School, Cincinnati

Screenings

National Film Theatre, British Film Institute
Pacific Film Archive
San Francisco Museum of Art

Description

Strip Mining In Appalachia is an early Appalshop examination of the desecration of land and communities that is brought about by surface mining of coal. A mine operator's opinion that environmental impact is minimal is contrasted with statements from people whose homes have been ruined by bad mining practices. Aerial footage is used to show strip mines while a biologist provides a scientific explanation of what this mining method does to the land.

THE BUFFALO CREEK FLOOD: AN ACT OF MAN

"I didn't see God a-drivin' them slate trucks and wearing a hard-hulled cap. I did not see that at no time when I visited the dam. I don't believe it was an 'act of God.' It was an act of man!" -Shirley Marcum, flood survivor

Directed by Mimi Pickering
B&W, 40 minutes

"A devastating expose' of the collusion between state officials and coal executives...a powerful piece of muckraking on film." -*Newsweek*

"Outstanding! A very powerful film." -Dr. Parker Marden, Professor of Sociology, St. Lawrence University

"Very accurately reflects the despair and frustration of a community caught in a web of corporate red tape... an excellent instructional vehicle for studies in sociology, business, psychology, and government." -*Media Digest*

"Admirable for its ability to strike a balance between emotion and analysis, the film speaks to us on the human level of universal loss and suffering. But it is also a political film that reflects the decades of abuse and frustration experienced by miners and their families." -Andrew Horton, *Film Quarterly*

"This film is recommended." -Educational Film Library Association

Festivals and Screenings

American Film Festival—Finalist
Chicago International Film Festival—Silver Plaque
Museum of Modern Art
National Film Theatre, British Film Institute
Projections of the South: Folklore & Ethnography on Film
San Francisco Museum of Modern Art

Description

On February 26,1972, a coal-waste dam owned by the Pittston Company collapsed at the head of a crowded hollow in southern West Virginia. A wall of sludge, debris, and water tore through the valley below, leaving in its wake 125 dead and 4,000 homeless. Interviews with survivors, representatives of union and citizens' groups, and officials of the Pittston Company are juxtaposed with actual footage of the flood and scenes of the ensuing devastation. As reasons for the disaster are sought out and examined, evidence mounts that company officials knew of the hazard in advance of the flood, and that the dam was in violation of state and federal regulations. The Pittston Company, however, continued to deny any wrongdoing, maintaining that the disaster was 'an act of God.'

BUFFALO CREEK REVISITED

"Every morning to us was like a Sunday morning — a smile, a 'Good morning'...that meant so much to us. We don't get that no more. It's a loss. Now we get vacant stares. We get frowns. We get worries." -Ruth Morris, flood survivor

Directed by Mimi Pickering
Color, 31 minutes

"Captures in gripping detail how the effects of a disaster like the Buffalo Creeek flood can continue to haunt the sturdiest of people even years later." -Kai Erikson, Yale University Sociologist and Author, *Everything in Its Path: Destruction of Community in the Buffalo Creek Flood*

"A very perceptive study of the effects of community disaster and dislocation and of the inability of governments at all levels to deal with it." -*Choice*

"A valuable teaching tool for discussions of the importance of land and community in Appalachia, the power and arrogance of the coal industry, and the insensitivity of government bureaucracy." -Stephen Fisher, Professor of Political Science, Emory and Henry College

"A powerful and sensitive treatment of a lingering human tragedy. -*Library Journal*

"An eye-opening revelation." -*Booklist*

Festivals and Screenings

American Film Festival—Finalist
Athens International Film Festival—Merit Award
National Housing Video and Film Festival
Sinking Creek Film Celebration—Award Winner
Western Psychological Association Convention
Women in the Director's Chair—Award Winner

Description

Filmed ten years after the flood, **Buffalo Creek Revisited** looks at the second disaster on Buffalo Creek, in which the survivors' efforts to rebuild the communities shattered by the flood are thwarted by government insensitivity and a century-old pattern of corporate control of the region's land and resources.

Through the statements of survivors, planners, politicians, psychologists, and community activists, the film explores the psychology of disaster, the importance of community, and the paradox of a poor people living in a rich land.

FAST FOOD WOMEN

"I'm real tired. My feet hurt and I feel like I've got about five pounds of grease on me....If you stand over that grill all day, it feels like it's going to drip off of you." -Sereda Collier, cook at Druther's

Directed by Anne Johnson
Color, 28 minutes

"**Fast Food Women** acts like a warning notice: fast food work is hazardous to the pocketbook and the soul."
-Pat Aufderheide, *In These Times*

"A provocative and eye-opening work....It drew my students into an intense and lengthy discussion about issues of equity and employment." -Andrew W. McThenia Jr., Professor of Law, Washington & Lee University

"The reality of daily family life for thousands of Americans is portrayed as these working women tell their stories—and hearing these stories is effective and can change lives."
-Carol Moore, Director, Gender Equity Program, Mountain Empire Community College

"A penetrating look at social and economic conditions and the changing roles of women in the workplace."
-Bernard Timberg, Department of Communications, Radford University

Festivals and Screenings

Black Maria Film Festival — Director's Citation
National Educational Film & Video Festival
W.O.W. Women's Film & Video Festival

Description

Fast Food Women takes an inside look at the lives of the women who fry chicken, make pizzas, and flip burgers at four different fast food restaurants in eastern Kentucky. These women, mostly middle-aged and raising children, are often the sole income source for their families. They work for wages barely above the minimum wage, have trouble getting full-time hours because of their employers' scheduling policies, and are without health care and other benefits.

Analysis by Barbara Garson (author of *The Electronic Sweatshop*) of the way fast food jobs systematically dehumanize and devalue the worker is intercut with comments from human resource managers at the Druther's chain. Scenes of women at work round out this incisive, sometimes troubling look at life on the other side of the counter. A useful introduction to economic conditions in contemporary America, **Fast Food Women** is recommended for discussion of the changing roles of women and the changing face of the American workplace.

DREADFUL MEMORIES: THE LIFE OF SARAH OGAN GUNNING

"In a society that can honor Loretta Lynn or Emmylou Harris, but not Sarah Ogan Gunning, clearly something is wrong. It means we haven't been able to deal with our roots. We haven't been able to deal with our giants."
-Archie Green, folklorist and labor historian

Directed by Mimi Pickering
Color, 38 minutes

"Anyone interested in the history of the labor movement and the National Miners Union, women's history, or the New York folk scene of the 1940s will find this program fascinating, and anyone wanting to hear some truly fine singing, the kind we hear less and less of these days, will be delighted with this video."
-The Old Time Herald

"Recounting the life of one of the greatest Appalachian folk singers of modern times....it is a poignant, touching and memorable look and is certainly recommended viewing." -Donald R. Mott, *Southern Folk Quarterly*

"A fine and moving testament to a hard life and a slice of history that coal interests would probably rather forget. It is a reminder of the realities of class, the sort of footnote whole new books come from, full of real details and real people." -Jo Carson, *Now & Then* magazine

Festivals and Screenings

Atlanta Independent Film & Video Festival—Award Winner
Athens International Film & Video Festival—Award Winner
California Folklore Society
The Learning Channel
Sinking Creek Film Celebration—Director's Choice
W.O.W. Women's Film & Video Festival
WNET/New York
KUHT/Houston

Description

For decades, Sarah Gunning wrote and performed hauntingly beautiful ballads about the lives of working people. Born in the eastern Kentucky coalfields in 1910, Gunning lived through the organizing drives and coal mine strikes of the 1920s and '30s and the bitter poverty of the Depression. Facing starvation, Sarah, her brother Jim Garland, and half-sister Aunt Molly Jackson moved their families to New York City where they were an early influence in the folk music revival. This program intercuts Sarah's most affecting songs with rare documentary film clips and photographs of early mining life. Comments from relatives and such friends as Pete Seeger, Hazel Dickens, and Archie Green help to tell Sarah's story and speak of her personal strength and cultural significance.

COALMINING WOMEN

"It's basically the last locker room in the world. These guys take a lot of pride in what they do, and justifiably so. But it's hard for them to accept the fact that women can do the same work." -Barbara Angle, coal miner

Directed by Elizabeth Barret
Color, 40 minutes

"Highly recommended." -*Catalyst: A Bibliography of Audio-Visual Materials Relating to Women and Work*

"THE film on this topic for a long time to come. Thoroughly engrossing." -*AAAS Science Books and Films*

"A powerful and insightful film."
-George Stoney, Filmmaker and Professor of Film and TV, New York University

"An important contribution to the growing archives of labor history and a stirring tribute to the women who fought for the right to mine this nation's coal." -Richard Trumka, President, United Mine Workers of America

Festivals and Screenings

American Film Festival—
Honorable Mention
Athens International Film Festival—
Special Merit Award
Baltimore International Film Festival—
Second Prize
Channel 4/Great Britain
Edinburgh Fringe Festival
London Film Festival
Margaret Mead Film Festival
National Conference of Christians &
Jews—Distinguished Merit Citation
Women in the Director's Chair
World Congress of Sociology,
Mexico City

Description

Interviewed at home and on the job, women coal miners tell of the conditions that led them to seek employment in this traditionally male-dominated industry—and the problems they encountered once hired. Watching these women bolt mine roofs, shovel beltlines, haul rock dust, and build ventilation barriers leaves little doubt that they can, indeed, do the work. Proud of their accomplishments, the women also seem to bring a special understanding to the problems all miners face. **Coalmining Women** traces women's significant contributions to past coalfield struggles and the importance of their newer position as working miners. It is an excellent film for audiences interested in women in nontraditional roles, women's history, labor studies, and women as a force for social change.

MABEL PARKER HARDISON SMITH

"In 1919 when my father came up this way, actually there wasn't too much segregation. There were miners of all kinds, whites and blacks. The schools were segregated, but I was thrilled with the mountains—'the hills' as my father called them, 'the hills'." -Mabel Parker Hardison Smith

Directed by Anne Johnson
Color, 29 minutes

"Smith articulately recollects the life of a black miner's family while archival and personal photos fascinatingly illustrate her colorful narration. An appealing character study for public library audiences and special interest groups and classes."
-*Booklist*

"Literally hundreds of African-Americans from Appalachia who've left their 'footprints in the sands of time' admit readily that they were standing on the shoulders of great teachers in the area's 'colored' schools, teachers like Mabel Parker Hardison Smith. I thank God for the 'Mabels in the Mountains.'"
-William Turner, Department of Sociology, Winston-Salem State University

Festivals and Screenings

Anthros '87/The Barbara Myerhoff
Film Festival
Atlanta Independent Film & Video
Festival—Best Video by a Woman
Chicago Community Television
Festival—Award for Excellence in
Ethnic Expression Programming
WTTW/Chicago
Women in the Director's Chair—
Award Winner

Description

Mabel Parker Hardison Smith is a black Appalachian who taught school for over 35 years in the coalfields of eastern Kentucky. Beloved by students from several generations, she is also well known for her musical abilities as organist for her church and a local gospel group. Full of humor and vitality, Mabel Smith speaks eloquently about her family's history in the deep South, their migration to the mountains, and life in the segregated coal camps. Widowed while pregnant with her third child, she describes how she went to college and became a teacher despite personal and financial difficulties. Mabel's story is that of a strong woman whose dignity, conviction, and faith saw her through some very difficult times.

BEST COPY AVAILABLE

STRANGERS & KIN: A HISTORY OF THE HILLBILLY IMAGE

"When I was in the eighth grade, we went down to the Piedmont. Daddy had a job down there in a rock crusher. That was the first time I had ever left the mountains, and I didn't know at that point I was a hillbilly. I didn't know that I talked any different than anybody else in the world. But when I got down there, I found out pretty quick that I did talk different." -Angelyn DeBord

Directed by Herb E. Smith
Color, 58 minutes

"Any society is diminished when one of its segments is stereotyped or exploited. Viewing **Strangers & Kin** is not a provincial exercise. It is part of our growth as a viable democracy."
-Wilma Dykeman, author and historian

"Excellent....Stimulating....Original in its presentation....Useful in classes on the topics of ethnicity and minorities, American culture and society, popular culture, and film."
-George L. Hicks, Brown University, *American Anthropologist*

"There's not a TV watcher or movie fan who won't be surprised and enhanced by this lively and meaningful presentation on stereotypes we thought we had discarded 20 years ago."
-Peter Wood, Professor of History and Film, Duke University

Festivals and Screenings

American Film Festival—Finalist
Festival Internacional de Cinema, Figueira da Foz, Portugal
Hawaii International Film Festival
Museum of Modern Art
Museum of Art, Carnegie Institute
Western Psychological Association

Description

Using funny, often poignant examples, **Strangers & Kin** shows the development and effect of stereotypes as technological change collides with tradition in the Southern mountains. The film traces the evolution of the "hillbilly" image through Hollywood films, network news and entertainment shows, dramatic renderings of popular literature, and interviews with contemporary Appalachians to demonstrate how stereotypes are created, reinforced, and often used to rationalize exploitation. **Strangers & Kin** suggests how a people can embrace modernity without becoming "strangers to their kin." Recommended for studies in media criticism, U.S. and Appalachian history, ethnic studies, and the psychology of stereotyping.

New Release

MOUNTAIN VISION

"I like to be on TV. A whole lot of people see you, and the more people there are around, the better I'm satisfied. We'll probably have six or seven thousand or more people watching this show."
-Joe Engle,TV producer and cable operator

Directed by Susan Wehling
Color, 28 minutes

"The history of television is short, and it needs more chapters like **Mountain Vision**. This program demonstrates that television can be used to focus on regional issues and strengthen a community's sense of local identity."
-Tom Whiteside, Film and Video Program, Duke University

"Gives a well rounded look at the subject of local culture. Students studying popular culture and American folklore will find this look at contemporary Appalachian lifestyle informative and entertaining."
-*School Library Journal*

Screenings

Kentucky Educational Television
WSWP/Beckley, WV

Description

Mountain Vision examines five innovative and sometimes idiosyncratic examples of "homegrown" Appalachian television. "Joe's Show," a live music show produced and distributed out of Joe Engle's basement in Viper, Kentucky is featured, as is the 1957 national series, "The Renfro Valley Show," producer John Lair's romanticized vision of his mountain home and its music. The zany hucksterism of the long running "Virgil Q. Wacks Varieties" is explored through interviews with Wacks and scenes from his show, in which local businesses paid to be profiled, and everything including mine rescue teams, Hawaiian dancers, car lots, and roller rinks were presented in barely edited Super-8 montages held together by cheap glue and Wacks' stream-of-consciousness narration. Also featured are East Tennessee video pioneers, Broadside Television, who in the early 1970s used inexpensive portable video equipment to put community events on the area's first cable access channel. The program concludes with a look at "Headwaters," the Appalshop television series about the culture, politics, and people of Appalachia.

Mountain Vision will be of interest to those studying media and media history, the politics of image making, the psychology of mass media, and the potential of television as a means of communicating local issues.

LONG JOURNEY HOME

"Winter, it wasn't so bad, but when it started getting spring, you'd start looking out the factory doors, wanting to go home....We went about oncet a month anyway. Load up on Friday night if I was working days...and we'd cut out, throw the kids in the back, and drive all night, with a case of beer, boloney, and cheese."
-Bill Belcher

Directed by Elizabeth Barret
Color, 58 minutes

"A damn good film." -Studs Terkel, author

"Highly recommended." -*Choice*

"Encountering prejudice against 'hillbillies' and 'briars,' difficulties in adjustment to the urban environment, the role of extended kin in easing adjustment problems, and the contrasts in men's and women's experiences are all touched on...provides excellent narration on the history of Blacks in the region. Useful for dealing with the effects of economic change, migration, and ethnic identity."
-*American Anthropologist*

Festivals and Screenings

- American Film and Video Festival—Finalist
- Baltimore Independent Film & Video Makers Competition—Honorable Mention
- Festival Internacional de Cinema, Figueira da Foz, Portugal
- City Lore Festival of Film & Video, New York
- National Educational Film & Video Festival—Honorable Mention/Social Studies
- Sinking Creek Film Celebration—Award Winner

Description

This documentary explores the ethnic diversity of the Appalachian region, the economic forces causing people to migrate into and out of the area, and the personal choices individuals make to stay, to leave, and to come back. European immigrants recall the ethnic variety that existed in Appalachia during the first coal boom of the 1910s and '20s. African-Americans whose families left sharecropping in the deep South to build the railroads and work in the mines talk about the transition to life in the coal camps, and their later dispersal across the country as automation in the mines during the 1950s took their jobs.

Eventually, 3.3 million people left the region in search of work. Many went north to build the appliances, automobiles, and other consumer goods that symbolize the golden age of American consumerism. Members of these families, people with deep roots in the mountains, talk about riding the "hillbilly highway" home on weekends and holidays, and struggle to find a way to move back and still make a living. **Long Journey Home** is an important film for anyone contemplating the past and future of the American economy and the toll industrial capitalism takes on individuals, families, and communities.

CLINCHCO: STORY OF A MINING TOWN

"I didn't think this was a town when I just seed them little lights. They told me, 'Well, this is as large as it be.' And I thought it was the terriblest place ever I seen in my life....I wasn't used to a mining camp. But I got used to it after I lived here and got acquainted with the people." -Clinchco resident

Directed by Susie Baker
B&W, 30 minutes

"An intriguingly unadorned portrait of a town like so many in America that build along with an industry and crumble in the wake of its aftermath." -*Voice of Youth Advocates*

"Those who like documentary presentations of the 'oral history' type will appreciate this one. The story is compelling...a well-done presentation." -*Choice*

"Effectively uses strong visuals coupled with poignant excerpts from interviews and well-chosen folk music to combine into a unified whole."
-*Media and Methods*

Description

This series of interviews and photographs (many from family albums), chronicles the boom and bust of a biracial coal camp in the hills of Virginia. Retired miners and their families recall the joys and hardships of life in what was once a company-controlled community. The program, which was originally produced as a filmstrip, depicts the history of black and white settlement, the suppression of union organizing with machine guns and hired thugs, and Clinchco today—a shrinking community of retired people. The videotape presents an historical overview touching issues related to labor history, African-American studies, American history, sociology, urban development, and the American South.

New Release

ROVING PICKETS

"I would hope that every mountain person — business person, coal operator, or coal miner — would see the greatness in those people. They lost their union and tried to have some other form of union and, trusting the federal government, tried to set up their own agency to receive these funds from the Great Society, and it never happened." -Gurney Norman, former newspaper editor

Directed by Anne Johnson
Color, 28 minutes

"Chronicles one of the most important resistance efforts of poor people in Appalachia...provides insight into the roots of citizen activism in the 1960s and into the political and economic barriers to democratic social change." -Ron Eller, Department of History, University of Kentucky

"Well worth seeing." -Bill Bishop, political columnist, *Lexington* (Kentucky) *Herald-Leader*

Festivals and Screenings

Athens International Film & Video Festival—Award Winner
Kentucky Educational Television
WSWP/Beckley, WV

Description

The decade of the 1950s was a period of massive change in the coal industry. Small coal operators were unable to keep up with the mechanization taking place in large mines owned by auto, steel, and energy conglomerates and began to abrogate their union contracts to reduce costs. **Roving Pickets** looks at the consequences of this change in eastern Kentucky: severely reduced wages, chronic unemployment, families divided by out-migration, and, in 1961 and 1962, the cancellation of union health insurance benefits and the threatened closing of the UMWA hospitals.

In this program, miners, coal operators and other participants recall the sometimes violent battle over jobs, health care, and a voice in the political system that focused national attention on the economic crisis in the Appalachian coalfields and stimulated President Johnson's interest in creating a "war on poverty." **Roving Pickets** raises questions about poverty and empowerment, equality of opportunity, and the process of political change. It is recommended for studies of U.S. history and economics, political science, sociology, and labor history.

COAL MINER: FRANK JACKSON

"In the old days they used bank mules to pull the coal with. And if a mule got killed, they said, 'Gee, we'll have to buy another mule'. And if a man got killed they said, 'We'll hire another man.' So they didn't care as much for a man as they did a mule. That's the way the coal companies used to treat you." -Frank Jackson

Directed by Ben Zickafoose
B&W, 12 minutes

"After listening to him talk about his years in the mines, you're not likely to forget the craggy face, mountain dialect, or simple decency of Frank Jackson." -Gary Arnold, *The Washington Post*

"Jackson's colloquicl speech, laced with miners' slang and regional vocabulary, describes articulately the difficult fight to unionize and the continuing problem of enforcing mine safety standards." -Carl Fleischhauer, *Journal of American Folklore*

Festivals and Screenings

Film Festival Rotterdam
Museum of Modern Art
Museum of Modern Art, Carnegie Institute
National Film Theatre, British Film Institute
Pacific Film Archive
Robert Flaherty Film Seminar

Description

Frank Jackson went into the coal mines of southwestern Virginia when he was 15 years old. This early Appalshop film juxtaposes Jackson's personal recollections of union organizing and mining work with scenes of him in and around the mines. The viewer rides a 'low boy' cart into the entryway of a deep mine, and as daylight shrinks and disappears around a bend, one gets a sense of what it must feel like to work underground. **Coal Miner: Frank Jackson** is a simple yet telling document of the experiences of a working man.

BEST COPY AVAILABLE

MINE WAR ON BLACKBERRY CREEK

"What you have to accept in a capitalist society generally is, I always make the comparison, it's like a jungle where the jungle is survival of the fittest. Unions, communities, people, everybody's going to have to learn to accept that." -Don Blankenship, President, Rawl Sales Division of A.T. Massey Coal Company

Directed by Anne Johnson
Color, 29 minutes

"A vivid picture of the destructive nature of current social, justice, and economic systems."
-Ntsiki Kabane-Langford, The Episcopal Church Center, New York

"A humanistic examination of a coal miners' strike, the filmmakers let the parties involved speak for themselves, and no other commentary is needed. This strike resembles nothing so much as a war....Through it all, the importance of believing in what is right, and standing up for those principles no matter what the cost, comes through like a ringing bell."
-Rod Granger, film critic and juror, Expo XXI

Festivals and Screenings

American Film and Video Festival—Finalist
Athens International Film & Video Festival
Big Muddy Film Festival
Council on Foundations Film & Video Festival
Global Village Documentary Festival
Independent Film & Video Expo XXI
WNET/New York
WTTW/Chicago

Description

Mine War on Blackberry Creek is a report from the long and bitter United Mine Workers of America strike against the A.T. Massey Coal Company, a subsidiary of a multinational corporation that also mines coal in South Africa. Taking place in the Tug River Valley along the Kentucky-West Virginia border, this strike has antecedents in the bloody mine wars of the 1920s that were fictionalized in the John Sayles movie *Matewan*. While non-union men work inside the mines and security men with guard dogs and cameras patrol the compound, miners on the picket lines talk about the history of labor struggles in the region and their determination to hold out until victory.

"Replacement workers" talk about their role in the strike and how they are keeping the company operating. The local manager of the coal company gives the company's reasons for refusing to bargain with the union, and officials of the United Mine Workers talk about the implications of this strike for union members everywhere.

UMWA 1970: A HOUSE DIVIDED

"If the rank and file membership don't take over their local unions and elect officers got some guts, they might as well throw up their hands and quit, for they got nothin' now, not like it was when we organized." -Disabled UMWA miner

Directed by Ben Zickafoose and Dan Mohn
B&W, 14 minutes

"A first-rate film that captures the real spirit of rank and file coal miners fighting to clean up their union. It's the kind of film that only people who lived with that struggle day in and day out could have made."
-Don Stillman, United Auto Workers

"Presents the side of the Appalachian mine workers who feel the UMWA hasn't done much for them, and that no one but themselves can."
-*The Minnesota Daily*

Screenings

Museum of Modern Art
Walker Art Center

Description

In 1970, W.A. (Tony) Boyle was president of the United Mine Workers of America, under indictment for misuse of union funds, and suspected of the murder of Jock Yablonski (the most outspoken advocate for reform of the union) and his family. **UMWA 1970: A House Divided** intercuts a speech given by Boyle at a miners' rally in Big Stone Gap, Virginia with scenes at a mine and interviews with working and disabled miners. The film contrasts Boyle's statements with those of the reform movement then growing among the union rank and file. Recommended for classes in U.S. and labor history.

New Release

PEACE STORIES

"There we were swapping cigarettes and beer where 30 minutes ago I'd have killed you or you'd have killed me. All those boys had been killed on both sides, armistice was declared, and there we were having a party. That's when I decided war wasn't a thing in the world but greed of the upper class, and I think it's horrible."
-William Farmer, World War I veteran

Directed by Anne Johnson
Color, 28 minutes

"An extremely engaging, moving videotape, it speaks eloquently against war without ever uttering the cliches of the peace movement. As three veterans recount their experiences, they remind us boldly of the horror and foolishness of war. I plan to use **Peace Stories** as widely as possible, for it has a simple credibility that is both challenging and disarming."
-Anthony Flaccavento, Director, Appalachian Office of Justice and Peace, Catholic Diocese of Richmond

"The strength of this program is in the words of the three veterans as they movingly tell how they came to question war." -Bernard Timberg, Department of Communications, Radford University

Festivals and Screenings

EarthPeace International Film Festival—Special Merit Award
Kentucky Educational Television
WSWP/Beckley, WV

Description

In **Peace Stories**, three men from the South recount their war experiences and discuss its effects on their opinions of war. William Farmer, a World War I veteran from North Carolina, describes the trench warfare and killing that took place after armistice. Connie Bolling was recruited by the Department of Defense during World War II to train cyclotron operators in Oak Ridge, Tennessee, where they were secretly making the enriched uranium that went into the first atomic bomb. He recalls the reaction at the plant when the news came that the bomb had been dropped on Hiroshima and his own feelings on having participated in mass destruction. Jack Wright, a Vietnam veteran from southwest Virginia, talks about his feelings of responsibility for the death of a prisoner of war, and how difficult it has been for him to recover. **Peace Stories** puts the study of war into a human context as it graphically illustrates the impact of war on the ordinary people who carry out the decisions of presidents and generals.

WAR, TAXES, AND THE ALMIGHTY DOLLAR

"If they had not built one nuclear submarine, they could have reopened the Youngstown Steelworks and modernized it. Now what does one nuclear submarine mean in the whole scheme of things when you can already kill everybody in the world 20 or 30 times?" -Ed Mann, former steelworker

Directed by Joe Gray, Jr.
Color, 30 minutes

"Makes powerfully clear what bankrupt farmers, squeezed city administrators, struggling business people and many dying industries have known all along; national security has very little to do with the way our government spends tax dollars on the military."
-Rear Admiral Gene LaRocque (USN Retired), Director, Center for Defense Information

"A clear, well-rounded explanation of how our taxes, our jobs and our lives are affected by the U.S. government's spending priorities." -*Conscience*

"An economics lesson made captivating by persons of varied backgrounds presenting statistics and stories which bring light to connections only hinted at in other discussions of the arms race." -*Intercom*

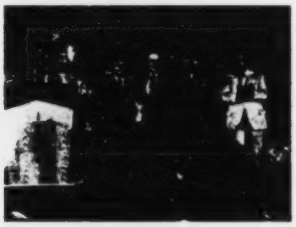
Description

War Taxes, and The Almighty Dollar is a look at the relationship defense spending has to a host of problems in American society—the budget deficit, the trade imbalance, the volatile dollar, factory closings, the farm crisis, local tax increases, citizen tax revolts, and the urban housing crisis. Interviews with unemployed factory workers, bankrupt farmers, economists and Pentagon insiders are used to unravel the complicated relationship between the U.S. defense industry and the larger economy. Recommended for studies of U.S. history, politics, and economic policy; rural and local government issues; and as an introduction to international finance.

THE BIG LEVER: PARTY POLITICS IN LESLIE COUNTY, KENTUCKY

"Vernon Baker and George Wooten said they would spend $10,000 and see me in the penitentiary. And they have come close to doing it. But ladies and gentlemen, the fact is that I could do a better job if I was in the penitentiary, over the phone, than they could do if they held that office."
-C. Allen Muncy, Leslie County Judge-Executive

Directed by Frances Morton
Color, 53 minutes



"Powerfully telling...thoroughly engrossing...a microcosm of U.S. political tactics—both legal and illicit."
-*Booklist*

"An excellent addition for political science courses in high school or college." -*Library Journal*

"A fascinating and useful study of machine politics."
-Dwight Billings, Department of Sociology, University of Kentucky

"**The Big Lever** is compelling political drama. A skillful presentation."
-Noah Adams, host of National Public Radio's "All Things Considered"

"Authentic down-home Americana and thoroughly entertaining." -*Variety*

"The best comment I have ever seen on Watergate. It explains how deeply corruption is engrained in the political life of America. A terrifyingly real film." -Irby Brown, Professor of English and Film, University of Richmond

Festivals and Screeenings

American Film Festival—Finalist
Ann Arbor Film Festival—
Award Winner
Athens International Film Festival—
Golden Athena
Film Festival Rotterdam
Houston International Film Festival—
Gold Award
San Francisco International Film
Festival—Honorable Mention

Description

In 1978 Richard Nixon chose this small mountain jurisdiction for his first public appearance since resigning the Presidency. Priceless footage of his visit introduces this incisive and sometimes hilarious look at the engines that drive American politics. The film explores the machinations of party politics in this rural and staunchly Republican county: hollow to hollow vote-hunting; family squabbles over candidates; patronage promises; speech-making on the courthouse steps; and the up-and-down career of the incumbent County Judge-Executive who sought re-election while under indictment for vote fraud conspiracy.

A TRIBUTE TO CARL D. PERKINS

"He had the largest hand I ever shook—with the possible exception of Ken Risner down on Ogden—and I would say, metaphorically speaking, he had the biggest heart that I know anything about."
-James Still, author

Directed by Anne Johnson
and Dee Davis
Color, 29 minutes

"Many people in eastern Kentucky can't accept that he is no longer with us. Carl D. Perkins was truly a legend. This program shows an outpouring of respect and affection for one man, but it also shows respect for an approach to government that looks after the sick, the needy, and those folks who are down on their luck."
-Mike Mullins, Director, Hindman Settlement School

Screenings

Kentucky Educational Television
WSWP/Beckley, WV
Blue Ridge Public Television
WSJK/Knoxville

Description

Carl D. Perkins was sworn into office as representative of Kentucky's mountainous Seventh Congressional District in January 1949 and was serving his 17th term when he died suddenly on August 3, 1984. A brilliant legislative strategist and home-style politician who never seemed to forget a constituent's name, Perkins served as chairman of the powerful House Committee on Education and Labor where he sponsored bills that established and expanded Vocational Rehabilitation and Education Programs, the National Defense Student Loan Act, the Elementary and Secondary Education Act (Chapter I), and the 1969 Coal Mine Health and Safety Act, which gave the federal government a mandate to protect coal miners and established the Black Lung Benefits Program. Most of **A Tribute to Carl D. Perkins** was videotaped in his hometown of Hindman, Kentucky as more than a hundred members of the United States Congress and over 3,000 Kentuckians paid their last respects.

HARD TIMES IN THE COUNTRY: THE SCHOOLS

"Anytime you take a kid out of his community to educate him, you are doing more to hurt him than you are to help him." -Buck Maggard, parent

Directed by Anne Johnson
Color, 29 minutes

"Shows yet again the U.S. bias in favor of urban over rural. The economics, politics, mores, ethics, and culture of two extreme opposites of governance tend to result in more broken promises for this poor, rural, and suffering educational system."
-*Choice*

"As true now as it ever was."
-Judy Meadows, Librarian, Grays Branch (Kentucky) Elementary School

"A very poignant report on the impact school consolidations have had on individuals and communities.... I just wish it had a happier ending."
-John Skawski, Department of Education, Cornell University

Festivals and Screenings

Athens International Film & Video Festival
Kentucky Educational Television
Blue Ridge Public Television
WSWP/Beckley, WV
WSJK/Knoxville

Description

This documentary explores the impact of the federal government's War on Poverty on school systems in eastern Kentucky and describes how the "solutions" that were implemented often failed to meet the needs of the area's children. Archival film of President and Mrs. Johnson's 1964 visit to eastern Kentucky is intercut with the views of administrators, poverty workers, teachers, parents, and two generations of students.

At the center of the program is the debate over consolidation of the schools in Breathitt County, Kentucky, where some rural children now spend twelve hours a day away from home due to the long bus ride to the town school. **Hard Times in the Country** also takes a hard look at the effectiveness of channeling certain children out of academic programs and into separate vocational schools where they receive training for jobs that don't exist.

THE STRUGGLE OF COON BRANCH MOUNTAIN

"I know the people out here on Coon Branch Mountain can't help being poor and I don't think we should be throwed right down to the dogs like we're not God's people. We're all God's people. And we intention to make it, to try to get a road and try to get a school for our children, because I know if one can have it, the other can." -Birdie Powell, parent

Directed by Mimi Pickering
B&W, 13 minutes

"One of the finest examples of community school inclusion I have seen. This film helps to bury the false notion that undereducated mountain parents care very little about their children's education."
-Dr. David Mielke, Department of Secondary Education, Appalachian State University

"Provides an excellent base for discussion of problems in extending equal educational opportunities to all. Viewers will cheer the efforts of the residents of Coon Branch Mountain."
-G. Bradley Seager, Jr., Coordinator, Learning Resource Center, University of Pittsburgh

Festivals and Screenings

Film Forum, New York
Movies in the Park, The Film Society of Lincoln Center
Museum of Modern Art
Pacific Film Archive
Robert Flaherty Film Seminar

Description

In their efforts to better their children's education, the residents of this small West Virginia community found themselves face to face with an unfeeling, bureaucratic political structure. The film documents their fight for a better road and decent schools, an effort that includes organizing the community, setting up their own school, and finally a march on the governor's office. The film ends with a partial victory and determination to continue the struggle. It will be of interest to community organizers, as well as students of education, public policy, and rural issues.

SO WAS EINSTEIN: A LOOK AT DYSLEXIC CHILDREN

"Have you ever had your shoes stuck in a mud puddle? That's the way it feels in your brain. Gets you all goofed up inside." -Dwaine, dyslexic student

Directed by Anne Johnson
Color, 29 minutes

"Presents a very human portrait of children and teachers grappling with an important but little understood condition." -Howard Gardner, Professor of Education, Harvard University

"Resources by which we can identify, describe, and reach for understanding of those different from ourselves are of great value. This is such a resource. I invite you—no, I urge you—to invest 29 minutes of your time entering a world of children who are different from those around them."
-Wilma Dykeman, author, historian, and columnist for *The Knoxville News-Sentinel*

"A gentle presentation with subtle and powerful messages about coping with dyslexia." -*Choice*

"Excellent for helping children understand learning disabilities."
-Anne Messer, South Laurel Junior High School, London, Kentucky

Festivals and Screenings

Blue Ridge Public Television
Kentucky Educational Television
National Educational Film & Video Festival
Western Psychological Association
WSWP/Beckley, WV
WSJK/Knoxville

Description

This program focuses on dyslexia, a learning disorder, as experienced by elementary and high school students, their parents, teachers, and tutors. Tutorial programs that offer one-on-one assistance are contrasted with regular classrooms and a special education class that seems to offer only frustration. **So Was Einstein: A Look at Dyslexic Children** focuses on four students and their families and describes the guilt, frustration, and misunderstanding that often come with having dyslexia, and the hope and increased self-esteem that come through hard work, sensitive programs, and caring personnel.

I'M WHAT THIS IS ALL ABOUT

"The schools can be to educate children and not just for political hacks to control jobs...but somebody has to stand up and fight." -Betty Jones, teacher and ex-principal

Directed by Anne Johnson
with Mimi Pickering
Color, 29 minutes

"A natural as a lead-in to discussion of the need for school reform, and the pitfalls of cosmetic reform."
-Mike Caudill, Hazard High School, Hazard, Kentucky

Screenings

Blue Ridge Public Television
Kentucky Educational Television
WSWP/Beckley, WV
WSJK/Knoxville

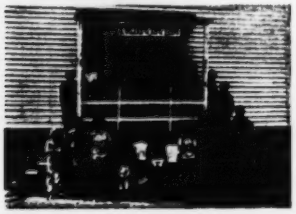
Description

I'm What This Is All About documents some of the effects of a 1980 West Virginia Supreme Court decision mandating a complete overhaul of the state's schools. Parents in rural Lincoln County are shown fighting for equitable treatment of their children, for the preservation of community schools, and to protect the jobs of teachers who care more about kids than toeing the political line. **I'm What This is All About** presents in microcosm the complex issues that confront parents and educators in rural schools: school consolidation, fair taxation and funding; politics and patronage in the school system; education of children with special needs; and community and parent involvement. The program is important viewing for anyone curious about what it will take to reform our schools, and is highly recommended for departments of education as well as the general public.

THE KINGDOM COME SCHOOL

"I've got kids from consolidated schools and I've had some that almost were dropouts. Now they come everyday....If you're not pressured and feel free, you feel like learning more." -Harding Ison

Directed by Dianna Ott
Color, 22 minutes



"It shows that there is more to education than new shiny buildings with indoor plumbing. This film captures the spirit of a true community school and a dedicated teacher."
-Mike Mullins, Director, Hindman Settlement School

"Showing this film practically guarantees enthusiastic discussion; education planners and curriculum specialists, as well as classroom teachers, will be challenged by it."
-*Childhood Education*

"No stronger case can be made for resisting overcentralization and mechanization of the schools."
-Herb Kohl, author, *The Open Classroom*

Screenings

Robert Flaherty Film Seminar
Janus Theater, Washington, D.C.
Kentucky Educational Television
West Virginia Conference
on Alternative Education

Description

The Kingdom Come School follows teacher Harding Ison and his twenty-two students as they work, study, and play together during a typical day at the last one-room schoolhouse in Letcher County. Students are seen doing cross-age tutoring, fixing lunch, working at the chalkboard, and receiving one-on-one instruction from the teacher. Ison's views on the value of one-room schools are contrasted with the county school superintendent's rationale for further consolidation.

PORTRAITS AND DREAMS

"I took a picture of just about everything over there at the house. Well, everything really—except for the smokehouse—dogs, cats, people. I took a picture of my granny and my horse...my granny's a-swingin' a axe." -Russell Akeman

Video: Color and B&W, 17 minutes
Directed by Andrew Garrison
with Wendy Ewald

About the video:

"A touching, memorable production. Viewers are privy to something very deep and meaningful as they are allowed 'to see something from the inside.'" -*Media and Methods*

"Stimulating and intriguing." -*Booklist*

"Beautifully done." -Judy Bryson, Wallins Creek (Kentucky) Elementary School

About the book:

"An American masterpiece." -*Booklist*

"A delightful and haunting book." -*The Bookseller*

Book: Paperback, 123 pages
97 B&W illustrations
By Wendy Ewald

Description

Portraits and Dreams documents an innovative photography project undertaken by schoolchildren from eastern Kentucky with the help of photographer/educator Wendy Ewald. Originally produced as a slide show, the videotape shows the beautiful and startling photographs made by the children of their families, their friends, their animals, and their dreams. Five of the young photographers comment on their photos and the life they describe.

Ewald and her students also produced a book, **Portraits and Dreams: Photographs and Stories by Children of the Appalachians**, which includes an interpretive essay by critic Ben Lifson, an introduction by Ewald, interviews with the students and excellent reproductions of their photographs.

Used together, the videotape and book versions document mountain life as seen through the eyes of its children, and demonstrate the educational potential of hands-on, student-centered learning. They are recommended for departments of education and educators interested in innovative classroom projects as well as those studying photography, child development, and Appalachian culture.

IN YA BLOOD

"Randy: How long you worked in the mines? Miner: Twenty-eight years. Straight. Nothing else. Don't know nothing else. Can't do nothing else. It gets in ya blood."

Directed by Herb E. Smith
B&W, 20 minutes

"The portrayal of youth as they mature torn between the roots of their culture and the challenge of the outside world is excellent. This feeling could be projected into any situation in any area of the United States."
-L.W. Harvey, Halverson Center for Education, Council Bluffs, Iowa

"Very well-done. Effectively used local persons and conditions to dramatize the Appalachian dilemma. The students related well to the young man's decision and wrestled with his circumstances for over an hour."
-Robert H. Hartman, Professor of Philosophy, Western Maryland College

Screenings

Museum of Modern Art

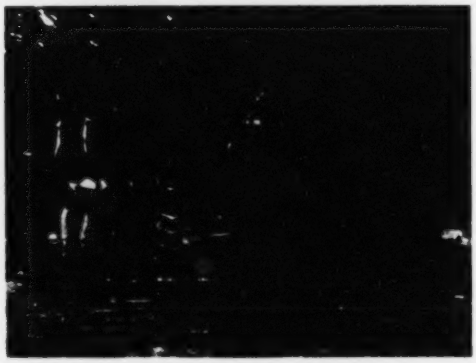
Description

Appalshop's first dramatic film, **In Ya Blood** is the story of a typical young man from Appalachia in the summer after his senior year in high school. Randy, the protagonist, must make the difficult decision faced by many Appalachian youth—whether to stay in the mountains or leave in search of "a better life." The film follows Randy as he struggles with his alternatives of working in the coal mines or going off to college. Shot in black and white by filmmakers the same age as those portrayed in the film, **In Ya Blood** is highly effective as an insider's look at the decisions faced by many teenagers as they consider their futures.

APPALACHIAN GENESIS

"Somebody wrote that book, called 'em 'yesterday's people.' Hell, I think they're 'tomorrow's people' because they still haven't forgotten how to be human. And sometimes it gets awful hard to be human, but once in awhile something comes along and reminds you that you can be." -musician Dave Morris

Directed by Bill Richardson with David Adams and Ben Zickafoose
Color, 29 minutes



"If I had to pick only one film to express the frustrations of the Appalachian, it would be **Appalachian Genesis**."
-Dr. David Mielke, Department of Secondary Education, Appalachian State University

"Excellent introduction to the problems and hopes of Appalachian residents."
-Thomas D. York, First Presbyterian Church, Wausau, Wisconsin

Screenings

Kentucky Educational Television
Museum of Modern Art
Walker Art Center

Description

In this film, Appalachian youth speak out about the coal industry, the educational system, job opportunities, health care availability, politics and poverty. **Appalachian Genesis**, one of the first Appalshop films, was commissioned by the Appalachian Regional Commission to document the state of mind of Appalachian young people in the early 1970s. It presents a vivid picture of the social activism and upheaval that had begun in the 1960s and the War on Poverty. The film retains its validity today as young people in growing numbers of communities across the country find themselves in similar situations.

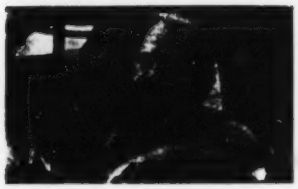
BEST COPY AVAILABLE

New Release

FAT MONROE

"Yessir, I learned a long time ago about not taking stuff that's free. It's like I said to my wives, I got 'em all together one day...but you probably don't want to hear that story. Tell me, Monroe, how many wives have you got? Five? Six?" -Fat Monroe

Directed by Andrew Garrison
Color, 14 minutes in film
28 minutes in video



"Hilarious, not-to-be-missed...a pint-sized classic." -Vincent Canby, *The New York Times*

"A deceptively simple story....Show it, however, to a class of fourth graders or even high school students and you will be made aware that it has an insightful meaning if your adult eyes and mind haven't made that occur to you already. Recommended for schools, libraries, television and whatever."
-Rohanna Lee, *Sightlines*

"Superbly acted and beautifully photographed....Elementary age viewers will identify with Wilgus' discomfort at adult teasing; older viewers will appreciate the rite of passage as Wilgus gets a glimpse into the strange world of adulthood. Literature classes will be able to use this presentation as a prime example of the short story form. Viewers of all ages will enjoy this quality production."
-Shelly Glantz, Arlington (Massachusetts) High School, in *School Library Journal*

"Sketches a peculiarly down-home character in subtle and revealing shades....both a joy to watch and a folksy corrective to redneck cliches." -*Atlanta Journal and Constitution*

"A blueprint for what a short dramatic film should be. It's focused, direct, and perfectly accurate in its details."
-Linda Dubler, *Afterimage*

Festivals and Screenings

New York Film Festival
Atlanta Film & Video Festival—Honorable Mention
Big Muddy Film Festival—Narrative Winner
Charlotte Film & Video Festival—Gold Medal
Chicago International Film Festival
Houston International Film Festival—Gold/Special Jury Award
Fort Lauderdale International Film Festival—Best Short Film
London Film Festival
National Educational Film & Video Festival—Silver Apple Award/Language Arts
New York State Council for the Social Studies
Sinking Creek Film Celebration—Cash Award
University Film Society's Twin Cities Children's Film Festival
Utah Short Film & Video Festival—Best Narrative

Description

In this narrative film, Ned Beatty plays the title role of Fat Monroe, a gruff, unshaven mountain man with the gift of gab and a merciless sense of humor. He offers a ride in his pick-up truck to nine-year-old Wilgus Collier (played by William Johnson in his film debut). Most of the film is a battle of wits between the overwhelming Monroe, who seems to twist everything the boy says, and the steadfast Wilgus, who stands up to Monroe's devilment. By the end of his ride, Wilgus's notion of truth and trust in the adult world is changed forever. As critic Linda Dubler writes, "There's something of a rite of passage in Wilgus's ride, something too about the cruelties of adults and the joys of storymaking."

Fat Monroe is based on a short story by Gurney Norman from his collection *Kinfolks*. The video version of **Fat Monroe** comes with a fifteen minute interview with this important Kentucky writer in which he discusses his literary influences and the importance of place in his writing. With the interview segment, **Fat Monroe** works well with students of all ages as an insight into the writer's experience and as a spur to creative writing.

HARRIETTE SIMPSON ARNOW: 1908-1986

"I felt that if I didn't write, I would just die."
-Harriette Arnow

Directed by Herb E. Smith
Color, 35 minutes

"Celebrates the life and works of this wrongfully neglected southern author....Perhaps this document will bring much deserved attention to this fine writer and extraordinary woman."
-Carol M. Ward, Clemson University, in *Southern Quarterly*

"The film, like the person it honors, is unaffected, straightforward and honest. Arnow herself does most of the talking which is as it should be, and the main topic is what it should be—writing."
-Robert J. Higgs, Department of English, East Tennessee State University

"Good for getting young writers interested in writing."
-Ruth Burke, Morgan County Middle School, West Liberty, Kentucky

Festivals

Athens International Film Festival
National Educational Film & Video Festival—Finalist

Description

Harriette Simpson Arnow:1908-1986 introduces readers of *The Dollmaker* to its author—a feisty, funny, outspoken, talented and hardworking woman. In interviews filmed not long before her death, Mrs. Arnow provides the basic biographical details of her life and reveals the difficulties of being a writer, a wife and a mother—roles that she balanced for much of her career. We learn of her experience teaching in a one-room schoolhouse in her native Pulaski County, Kentucky; how she left the mountains looking for work and an opportunity to write; and of the difficulties finding the time and energy to write while raising a family, first on a Appalachian farm, then in wartime Detroit.

OURSELVES AND THAT PROMISE

"This poem was written after a long dry spell. I hadn't written a verse in a long time. Sat down one day to write a letter, instead I wrote this poem, because the first line was handed to me as a gift...."
-James Still introducing the poem, "The Broken Ibis"

Directed by Joe Gray, Jr. with Gene DuBey and Scott Faulkner
Color, 27 minutes

Festivals and Screenings

National Educational Film & Video Festival
Kentucky Library Association

Description

Four contemporary Kentuckians, James Still, Robert Penn Warren, Ronnie Criswell, and Billy Davis, discuss their work and its relationship to the environment in which they live. Ronnie Criswell reads his poetry over scenes of a drinking and brawling neighborhood in Louisville where he grew up, works reflecting both a cynicism and an affection for that environment. Poet and novelist James Still, filmed at his rural eastern Kentucky home, talks about his writing which expresses great fondness for and attachment to the region's land and people. Robert Penn Warren offers his reflections on how the world has changed since he was a boy in western Kentucky and recites some of his poetry about naturalist John James Audubon. Photographer Billy Davis displays his aerial photographs and is accompanied on a picture-taking flight in a small plane while he captures unique aerial views of the Kentucky landscape.

Ourselves and That Promise is a challenging introduction to the relationship of the creative spirit to its surroundings, be they natural or man made. The film will be of use in literature and creative writing courses, and to arts educators and those interested in the artist as steward of nature.

GRASSROOTS SMALL FARM

"I still believe the small farmer is gonna come out on top one of these days. I do...[but] one man by himself can't stand alone. You got to have help and people standing with you."
-Jimmy Creech, hog farmer and cooperative member

Directed by Anne Johnson
Color, 29 minutes

"Best piece of work on rural community development that I have ever used. It gives a taste of rural America, and a real look at the way grassroots organizations work. It's a real picture of dignity."
-Marvin Pippert, Asst. Professor of Sociology, Roanoke College

"One cannot help but admire Hontz and his activities on behalf of the small farmer. He truly has offered one man's solution to the economic depression of some Appalachian residents."
-Kenneth C. Creech, Butler University, in *Southern Quarterly*

Screenings

Kentucky Educational Television
Blue Ridge Public Television
WSWP/Beckley, WV
WSJK/Knoxville

Description

Grassroots Small Farm tells the story of 260 families in eastern Kentucky who banded together in a cooperative designed to make small, subsistence farms viable. Ervan Hontz, a VISTA worker, started the program in 1980 when interviews with hundreds of community residents showed their most pressing need to be "help with their gardens and livestock of some sort." Hontz explains how the project works. "Charity is so many times degrading. So we offer a loan. For a milk cow, I want a heifer back; for a sow, I want three young pigs. They're not only getting something for themselves; they're helping their neighbor by passing along the gift." Cooperative farm families are seen conducting project board meetings, building and operating their own greenhouse, and talking about their plans for expansion. Recommended for discussions of rural economics, grassroots organizing, and conditions facing the family farmer.

THE MILLSTONE SEWING CENTER

"As long as I'm able to work, I'd rather work. After the Center started, there've been more children in school. They've been well dressed. And it's fed a-many a little child that wouldn't a-had nothing to eat."
-seamstress Maxie Wright

Directed by Mimi Pickering
Color, 13 minutes

"Good coverage of a project which shows that positive steps can be taken even in poor, rural communities to give the elderly gratifying, paying work."
-Judith Trojan, *Aging: A Filmography*

"Leaves you in a quiet fury, wondering about a government which can squander millions and then try to 'economize' by cutting back on small-scale local endeavors that actually help the people they were meant to help." -*The Washington Post*

"The film lends itself to discussion in high school where it may lead to a better understanding, and more respect, on the part of young people for the elderly everywhere." -*Film News*

Festivals and Screenings

American Library Association
Film Forum, New York
Films By Women/Chicago
Robert Flaherty Film Seminar
U.S. Conference of Mayors/Focus on Aging Film Festival—Certificate of Excellence
Western Gerontological Society

Description

The Millstone Sewing Center documents a highly successful community action program during the War on Poverty. Elderly seamstresses describe how they use Office of Economic Opportunity funds and Salvation Army hand-me-downs to make and remodel clothing for poor families in two eastern Kentucky counties. Comments from Center director Mabel Kiser on how she conceived of the Center and found a building, fabrics, and funding sources are intercut with scenes of the women at work. The seamstresses explain how the Center has provided them with an alternative to public assistance and talk about the effectiveness of social programs that grow from within a community.

MUD CREEK CLINIC

"I know little children that has died just from diarrhea and vomiting. And what was so sad, the parents did everything they could. They just didn't have the money or transportation to get them took care of medically....And all my life I thought, 'This is ridiculous—that good people, the best people on earth—has to die for the lack of money.'" -Eula Hall

Directed by Anne Johnson
Color, 29 minutes

"Presents an excellent example of what a rural health care delivery system should be. Also underscores the positive role a community can play in improving health care when they are welcomed and involved in their local clinic. Essential viewing for anyone in medical school or a nursing program who plans to work in a rural area."
-Dr. Artie Ann Bates, Physician, Leatherwood (Kentucky) Clinic

"Eminently lucid and captivating....A sobering and compelling rendition of a grassroots success story in Appalachia...an exceptionally valuable vehicle for learning about the people and conditions of this region."
-Gifford S. Nickerson, North Carolina State University, in *Science Books & Films*

Festivals and Screenings

Athens International Video Festival
Columbus Video Festival—
Blue Ribbon, Documentary
Council on Foundations Film &
Video Festival
Science Books and Films Science
Film Festival

Description

The Mud Creek Clinic is a primary health care center that was started in 1973 by a community in Floyd County, Kentucky with the idea that health care is a right, not a privilege. This program describes the formation of the clinic, explores the feelings among patients and community members that the clinic belongs to them, and draws a portrait of clinic director Eula Hall. Hall has long been involved in community struggles in eastern Kentucky, from the fight for a school lunch program in Floyd County to UMWA picket lines in Harlan County. **Mud Creek Clinic** depicts the clear and passionate victory of a community in organizing and maintaining health care for all its people.

FRONTIER NURSING SERVICE

"Whatever the weather, if the man could come for the nurse, the nurse could go back with the man." -Betty Lester

Directed by Anne Johnson
Color, 28 minutes

"A wonderful montage of actual footage and recent interviews....This video has been used in the Heritage of Nursing course but also has the potential to be part of Pediatrics, Nurse-Midwifery, Maternity, and Community Health Nursing curricula."
-Angela Jacobi, Assistant Professor, Department of Maternal-Child Nursing, Rush University

"Outstanding! A most effective way to introduce the dynamics of the region, I use the program with every training session. A wonderful combination of old and new footage."
-Mary Lee Daugherty, Director, Appalachian Ministries Educational Resource Center, Berea, Kentucky

"A delightful portrait of the Frontier Nursing Service as it was in its infancy...equally interesting is the pictorial history of the people and culture of rural eastern Kentucky during the early 20th century."
-*Now & Then* magazine

Screenings

Kentucky Educational Television
Blue Ridge Public Television
WSWP/Beckley, WV
WSJK/Knoxville

Description

Mary Breckinridge founded the Frontier Nursing Service in 1925 as a demonstration project of accessible, affordable, and competent health care for a rural population. Nurse-midwives came to Hyden, Kentucky and established outpost nursing centers that provided primary health care over 700 square miles of mountain terrain. The service grew and now operates a hospital with one of the few training programs for nurse-midwives in the country. In **Frontier Nursing Service**, comments by Betty Lester, one of the first nurse-midwives, are intercut with scenes from "The Forgotten Frontier," a 1930 film about FNS which was made by Breckinridge's cousin, Mrs. Marvin Breckinridge Patterson. In this rarely-seen film, nurse-midwives race on horseback through the wooded hills to deliver babies, treat gunshot victims, and innoculate schoolchildren.

NATURE'S WAY

"If you ever have the seven-year-itch, you go and get this poke salad root, and boil it down 'til the water turns red. Take a big dose of sulfur to drive it out your blood. Get in that water just about hot as you can stand it and take a good bath. And then grease yourself in lard if you can stand it. And that'll kill the seven-year-itch."
-Lawyer "Scoop" Westbrook

Directed by John Long
with Elizabeth Barret
Color, 22 minutes

"A fascinating, technically excellent, and uplifting film which underscores the valuable contributions being made by senior citizens in rural communities."
-Judith Trojan, *Aging: A Filmography*

"Charmingly chronicles the use of old-time cures and remedies."
-*Newsweek*

"At a time when we are beginning to question many aspects of our sophisticated medical establishment, we are reminded by such films that men and women have cared for themselves with great success since time immemorial."
-*The Lactation Review*

Festivals and Screenings

American Film Festival—Finalist
Film Festival Rotterdam
Film Forum, New York
National Film Theatre,
British Film Institute
Pacific Film Archive
Sinking Creek Film Celebration—
Honorable Mention
San Francisco Museum of Modern Art

Description

Most early mountain settlers did without professional medical help and learned to cure their own ailments using herbs, Indian folklore, and home remedies. As the people profiled in **Nature's Way** suggest, the practice of folk medicine has not disappeared from Appalachia. M.D. Machen is shown selling his cures in the traditional style of the patent medicine man while Scoop and Willie Westbrook talk about their remedies for flu. Etta Banks takes the viewer through the preparation of her family's special salve. Kern Kiser is seen preparing his cancer cure medicine and describes how it saved his wife's life. Lena Stephens, a midwife who's delivered more than 5,000 babies, chats about her work as she calmly delivers twins.

CATFISH: MAN OF THE WOODS

"Be temperate and moderate. Don't have too many intercourses without stoppin'. Don't work too long without stoppin'. Don't eat till your belly's stickin' out full. Just be temperate in all things....But I don't think you can love too much. That's one thing I don't think you can overdo." -Catfish

Directed by Alan Bennett
Color, 27 minutes

"A beautiful film, keenly observant and irresistibly appealing. It is difficult to imagine an audience that would fail to respond." -*The Washington Post*

"A fun film!...a real American character, full of malarkey, old wives' tales, and tall talk. A great film for library programs."
-Los Angeles County Public Library System

"Good for public libraries and for use in senior high school and college language arts and social studies classes." -*Booklist*

Festivals and Screenings

American Film Festival—Finalist
American Film Institute,
Washington D.C.
American Folklife on Film,
University of Delaware
Conference on Visual Anthropology,
Temple University
National Film Theatre,
British Film Institute
San Francisco Museum of Modern Art

Description

Clarence "Catfish" Gray is a fifth-generation herb doctor living near Glenwood, West Virginia. In this day-in-the-life visit, Catfish reads letters from around the world seeking health advice, gathers herbs and roots from the woods around his house, receives visitors, and, finally, relaxes by skinny-dipping in a nearby stream. Running throughout the film is Catfish's constant discourse on his healing techniques and his personal philosophy of life. Fascinating as a character study, **Catfish: Man of the Woods** has also been used extensively in colleges of medicine and nursing and among health care providers to explore alternative methods of healing and cultural assumptions about medicine and health care.

LORD AND FATHER

"The most successful life that you can live is to be a Christian, and love people and do good....Then, you need to have an income that can support you. And its fine if you have an income big enough that you can divide it among people that need it. I've always done that. I've tried to have the best farm by making it the best farm then making it pay." -Joe Gray, Sr.

Directed by Joe Gray, Jr.
Color, 45 minutes

"A film about morality on an intimate level." -*The* (Louisville) *Courier-Journal*

"Very good juxtaposition of a personal profile with the social and economic environment...honest and caring." -Educational Film Library Association

"Students will profit from this example of discussion without rancor...excellent for discussion and composition in sociology, psychology, economics and value classes." -*Media and Methods*

"Beautifully photographed, colorful, slowly paced and powerfully moving." -*AAAS Science Books & Films*

"Through a rich tapestry of visual and oral images this film raises provocative questions about farming and family life in rural America, exploring a variety of topics including structural changes in agriculture, owner-tenant relationships, intergenerational conflict, and social stratification. It is the only film we have used that generated enthusiastic discussions and unequivocally presents the realities confronting farming today." -*Rural Sociologist*

Festivals and Screenings

American Film and Video Festival—Finalist
Brotherhood in Media Award
Festival Internacional de Cinema, Figueira da Foz, Portugal
Film Festival Rotterdam
Southern Anthropological Society

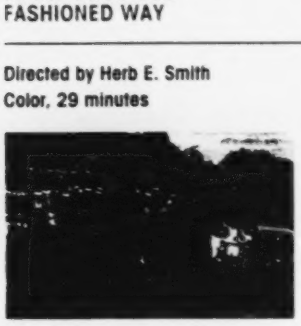
Description

Lord and Father documents the conflicting viewpoints of father and son over profitability and morality in the operation of a Kentucky tobacco farm. Integrated into this portrait of the filmmaker's father and the tenant family that works his land is an overview of the economic history of tobacco growing in the United States and of sharecropping, the social system allied with it. The film spotlights the bonds of duty, love, guilt, and economic interdependence that tie these families together. The issues come to a head when a cancer-related death strikes the tenant family and the value of human life versus the necessity of making a living becomes personalized.

IN THE GOOD OLD FASHIONED WAY

"Jesus told Peter if He washed him not, he'd have no part with Him. I wouldn't take the bread and wine if I didn't wash feet. Where we are, we've not changed from the old way, but a lot of them has changed.... Religion that you can't feel is no good." -Lizzie Combs, church member

Directed by Herb E. Smith
Color, 29 minutes



"An exemplary educational resource for those interested in religion, ritual, and culture."
-John H. Westerhoff, III, Professor of Religion and Education, Duke University Divinity School

"An unassuming, uncritical and enthusiastic first-hand view of grassroots Protestantism for audiences in public libraries, religious institutions, and anthropology and comparative religion classes."
-*Booklist*

"I used it for an introductory class in religious studies to provide a thought-provoking background for the discussion of varieties of religious expression. It was superb."
-Gilbert L. Johnston, Comparative Cultures Collegium, Eckerd College

"Breaks down the negative stereotype of the fundamentalist....Excellent for discussion of the beauty of the spoken word as its language is both simple and elegant."
-Joan Boyd Short, Powell Valley High School, Big Stone Gap, Virginia

Festivals and Screenings

American Film Festival—Finalist
Conference on Visual Anthropology, Temple University
International Festival de Cinema, Figueira da Foz, Portugal
National Film Theatre, British Film Institute
Pacific Film Archive
Robert Flaherty Film Seminar

Description

The Old Regular Baptist Church is one of the oldest denominations in the Appalachian mountains, and its followers cherish its traditional practices and its sense of everlasting values in a changing world. Widespread only among mountain people, this religion is uniquely a product of Appalachian culture. **In The Good Old Fashioned Way** captures the spirit and faith of the people of this church and the impact of their religion on their lives. The film documents a riverside baptism, foot-washing ceremonies, an Association Meeting, the music of the church, and Memorial Services held at a family cemetery.

WATERGROUND

"Folks comes and wants self-rising meal and self-rising flour. I tell them I don't put nothing in or take nothing out." -Walter Winebarger

Directed by Frances Morton
Color, 16 minutes

Festivals and Screenings

Atlanta Independent Film Festival
Big Muddy Film Festival—Honorable Mention
Greater Miami International Film Festival—Gold Medal
FILMEX, Los Angeles
Museum of Art, Carnegie Institute
National Educational Film & Video Festival
Robert Flaherty Film Seminar
Sinking Creek Film Celebration—Cash Award
San Francisco Art Institute Film Festival

"There is no attempt here to put down mass production or take cheap shots at 'progress,' but one does lament the passing of this old way, of its attendant values, its reliance on the extended family, its closeness to and gentle use of the natural environment....Its use would be a treat for any audience of children through adults, but in the hands of a thoughtful educator there's no telling how far and deep the discussion could range. A lovely, stirring film." -*Media & Methods*

"This film has a myriad of uses: composition motivation, values clarification, ecological and consumer economic studies, nutrition and sociological debate." -Vic Ulmer, Fremont High School, Sunnyvale, California

"Unhurried, informative, and nicely structured, capturing the beauty of an antique struggling to keep its place in a mechanized society....Will please students of Americana in public library screenings and high school and college sociology and U.S. history classes." -*Booklist*

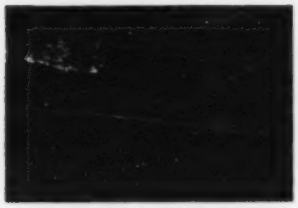
Description

Walter Winebarger is the fifth generation of his family to operate Winebarger's Mill, a waterpowered gristmill located at Meat Camp, near Boone, North Carolina. He continues to grind flour and meal using a process that has changed very little since the mill was built a hundred years ago. In **Waterground**, water diverted from a nearby creek splashes onto a large, overshot wheel and brings the interior of the mill to life in a chain reaction of gears, belts, and grinding stones. As Winebarger fills bags with freshly ground flour, he reflects on the history of his mill and the social changes that have affected it. The simplicity of the mill and Winebarger's comments on the difficulties facing the small farmer are contrasted with a visit to a large General Mills plant in Johnson City, Tennessee where 44,000 bags of flour are produced every day.

MOUNTAIN FARMER

"I went about fifty year and never bought no meat nor no lard."
-Lee Banks

Directed by Shelby Adams and Mimi Pickering
B&W, 9 minutes



Festivals and Screenings

The Art Institute of Chicago
Film Festival Rotterdam
Pacific Film Archive
Sinking Creek Film Celebration—Cash Award

"**Mountain Farmer** is one of the most extraordinary documentaries I've ever seen. Its qualities of extreme simplicity and complete honesty combine with a very direct approach to its fascinating, often moving, subject matter." -Fred Camper, School of the Art Institute of Chicago

"Fiddle music plays around scenes of the old man coaxing potatoes from the ground as he carefully guides plow and horse. With only the briefest of introductions, you like the old man, respect his independence, and wish his family well." -Tom Brom, *Cineaste*

"For any group desiring to appreciate what honest-to-God rural America is, they must see **Mountain Farmer**. We thoroughly enjoyed it."
-Louis S. Meyer, Director, Institute for Community Services, Edinboro State College

Description

Mountain Farmer is a visit with Lee Banks, one of the last of the old-style mountain farmers—a man who grew his own and "never bought." A horse and a wooden plow, a vegetable garden, and a few hogs sustain Lee and his family. A fine film for use in discussions of values, land use, rural sociology, aging, and the persistence of traditional lifestyles in the late 20th century.

29

THE RAMSEY TRADE FAIR

"Boys, my knives are sharp, dangerously sharp. I won't keep a dull knife nor a sorry dog."
-Bill Burleson

Directed by Scott Faulkner
Color, 18 minutes

"Upholds the Appalachian values of fair play and driving a hard bargain, of independence and thrift, and of yarning, gossip, and good old country singing and religion....It may be used in studies of U.S. lifestyles in library film programs or in junior and senior high school social studies and economics classes."
-*Booklist*

"This charming film presents a vignette of American folklore in a way that makes the viewer feel being right there." -Don Jewell, American River College, Sacramento, California

"Rich in humor and color." -*The San Francisco Examiner*

Screenings

American Film Institute,
Washington, D.C.
Conference on Visual Anthropology,
Temple University
Kentucky Educational Television
Pacific Film Archive

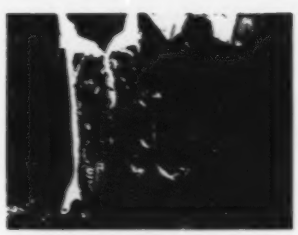
Description

Wednesday is trade fair day in the small coalfield community of Ramsey, Virginia, where residents and local merchants gather to sell, swap, and pass the time. **The Ramsey Trade Fair** uses the flea market as a point of departure for a lyrical consideration of rural living and the lost art of barter. It will be of interest to students of grassroots economic systems, rural values, and Appalachian life.

WOODROW CORNETT: LETCHER COUNTY BUTCHER

"Woodrow kills steers, sheep, anything that anybody wants butchered. He's going continuously. Just about everyday somebody calls him, wanting him to kill something." -Frank Majority

Directed by Bill Richardson
with Frank Majority
B&W, 10 minutes



"Woodrow Cornett's approach is so brisk and casually informative that you're likely to find a squeamish reaction turning into an admiring one before you can quite account for it....We simply watch a skillful man go about his job with consummate skill, learning a thing or two about one of the processes of life most of us can conveniently forget about."
-Gary Arnold, *The Washington Post*

"A simply fascinating ten-minute picture telling how one man makes a living by butchering hogs and steers....I cannot convey in words how interesting this film is, made even more so by the harmonica music background that gives to this documentary much meaning."
-James Child, *New Haven Register*

Festivals and Screenings

American Film Institute,
Washington, D.C.
D.W. Griffith Film Festival
Museum of Modern Art
Manhattan Theatre Club
National Film Theatre,
British Film Institute
Robert Flaherty Film Seminar

Description

Woodrow Cornett: Letcher County Butcher follows an old-time mountain butcher, a master of his craft, as he goes through the intricate process of butchering a hog. Cornett's son-in-law, Frank Majority, provides a running commentary on the action, while Ashland Fouts supplies harmonica tunes and humor. **Woodrow Cornett: Letcher County Butcher** was one of the first films produced by Appalshop and continues to be a favorite for its simplicity and directness.

TRADITION

"Back in the Depression, people was working for forty cents a day. I figured I could make whiskey and make a little more than that...which I did....Of course, I got caught a few times too." -Logan Adams

Directed by Bill Hatton and Anthony Slone
Color, 20 minutes

"The moonshiner and the agent receive evenhanded treatment, and the film is more convincing and takes strength from its moral ambiguity."
-Carl Fleischhauer, *Journal of American Folklore*

"Interesting for a discussion of the role of poverty in crime and for what happens when the law opposes folkways. Underscores the effect on an individual of a life outside the law."
-Nadine Covert, *Moral Choices in Contemporary Society Filmography*

"Very well done." -F.R. Gerlach, Instructional Media Center, San Diego Schools

Festivals and Screenings

Film Forum, New York
Ozark Folk Center
Pacific Film Archive
Sinking Creek Film Celebration—
Honorable Mention

Description

Logan Adams, the moonshiner interviewed in **Tradition**, broke his back in the coal mines and started moonshining because "back then there wasn't any jobs...about like now." He has been in jail several times, but usually returns to whiskey making when he gets out. One of the oldest traditions in the mountains, whiskey making has been illegal since the passage of taxation laws at the end of the 18th century. **Tradition** is a dual portrait of Adams and a federal revenue agent. Both discuss the history of moonshining, the economic and traditional forces that motivate illegal whiskey making, methods agents use to get information, and the law and its penalties. The film is useful for discussion of the persistence of folkways, as well as extra-legal economic systems, Prohibition, and the formation of community values.

JUDGE WOOTEN AND COON-ON-A-LOG

"I tell you we ought to be able to retire at around forty-five or fifty. The ladies at about forty and the men folks about fifty. And when you retire, don't take no job except a hobby job. Just get you a hobby and enjoy the rest of your life, you know. That's the best part." -George Wooten

Directed by Herb E. Smith
B&W, 10 minutes

"A beautiful film."
-Jonas Mekas, *The Village Voice*

Festivals and Screenings

American Film Institute,
Washington D.C.
Film Forum, New York
Robert Flaherty Film Seminar
Sinking Creek Film Celebration—
Honorable Mention

Description

A Fourth of July coon-on-a-log contest serves as the background for this portrait of George Wooton, Leslie County Judge. Wooten's lyrical comments on recreation, retirement, and the mountaineer's relationship with the land are mixed with scenes of spectators clustered on the banks of the Middle Fork of the Kentucky River, applauding as someone's favorite black-and-tan coon dog plunges into the water and hustles a raccoon off a log in 45 seconds. "What we got here," says Judge Wooten, "is peace and happiness."

ONE-RING CIRCUS

"I am one of the men who pioneered the American Circus Illusion Act, which I'm very proud of. I figure if I get nothing else out of over twenty-five years in the business, maybe my name will be in the history books someday saying I was one of the fellows that did it. That may be it, you know, that may be the only piece of immortality you can buy in this racket. You don't do it for the money, that's for sure." -The Great Houston

Directed by Andrew Garrison
Color, 29 minutes

"A fascinating study in personalities and characters that continue small circus traditions. The love and loyalty of these circus folk is poignant, and a powerful argument for love of life and talent....Nothing is romanticized in this documentary, but the romance of the circus and its people is compassionately revealed....Highly recommended." -*Choice*

Selected as one of *Choice* magazine's Outstanding Academic Books and Nonprint Materials for 1987-1988

Screenings

The Watertower, Louisville Visual Art Association
Kentucky Educational Television
Blue Ridge Public Television
WSWP/Beckley, WV
WSJK/Knoxville

Description

One-Ring Circus is a behind-the-tents look at the life of the men and women who operate and perform in the Jules and Beck Circus. Interviews with the circus owner, concessioners, and performers are intercut with scenes of the big top going up and the show under way. Hard times for the circus in the age of television are in evidence everywhere, but the members of the troupe speak with humor, frankness, and occasional reverence about their work, each other, and life in a one-ring circus.

THE FEATHERED WARRIOR

"You take the water away from them when there's about four days before you fight them. That's the way you dry them out. When you dry chickens, it thickens its blood. So when they get cut, they won't bleed as bad." -Troy Muncie

Directed by Ben Zickafoose with Gene DuBey and Bill Hatton
Color, 12 minutes

"An excellent on-site view of an event few of us will ever see in the flesh."
-Harry Gillingham, University of Cincinnati

Festivals and Screenings

American Folklife on Film, University of Delaware
Conference on Visual Anthropology, Temple University
Film Festival Rotterdam
Sinking Creek Film Celebration—Honorable Mention

Description

The Feathered Warrior portrays the widely practiced, but illegal, sport of cockfighting. The film opens with a slow motion sequence of a fight accompanied by a traditional tune played on a saw. Troy Muncie, a seasoned cock breeder and fighter who has won over 65% of his fights, outlines the rules of the game, describes the breeding techniques and fighting skills needed to win, and talks about why people enjoy the sport. Muncie is shown preparing a prize rooster for combat, and placing the rooster in the ring against its opponent. There the gaffs are installed, the two roosters face each other for the tease and the fight begins.

BEST COPY AVAILABLE

SUNNY SIDE OF LIFE

"We wanted to cut our mark on earth just like our foreparents did."
-Joe Carter

Directed by Scott Faulkner, Anthony Slone, and Jack Wright
Color, 58 minutes

"A wonderful documentary." -Alan Jabbour, Director, American Folklife Center, Library of Congress

"A moving, spirited, joyous film." -David Holt, musician and host on The Nashville Network

"Surpasses any documentary I have seen in articulating the emotional ties which lie at the heart of old-time country music and the Appalachian experience."
-Richard Blaustein, Director, Center for Appalachian Studies and Services, East Tennessee State University

"The music speaks in an infectious, unaffected way. Highly recommended." -*Choice*

Festivals and Screenings

American Film Festival—Finalist
Athens International Film Festival
Ann Arbor Film Festival
Big Muddy Film Festival
Festival Internacional de Cinema, Figueira da Foz, Portugal
Film Festival Rotterdam
Museum of Modern Art
Museum of Art, Carnegie Institute
The Southern Circuit
UCLA Film and Folklore Festival

Description

During the 1920s and '30s, the records and radio shows of A.P. Carter, his wife Sara, and sister-in-law Maybelle spread the music of the southern mountains around the world and earned the Carter family international fame. **Sunny Side of Life** celebrates the legacy of this country music dynasty by focusing on the Carter Family Fold in Hiltons, Virginia—an old-time music hall founded in 1975 by Janette, Joe, and Gladys, the children of A.P. and Sara Carter. **Sunny Side of Life** features Saturday night performances at the Fold by such artists as the Home Folks, Red Clay Ramblers, and Hot Mud Family, as well as lots of flatfooting and clogging by the audience.

The film includes a history of the Carter Family and an examination of the way old-time music continues to be integrated into the life of this community. **Sunny Side of Life** is recommended for studies of rural life and family values, the history of country music, and the connection between popular and traditional cultures.

TOMORROW'S PEOPLE

Directed by Gene DuBay
Color, 17 minutes

"A lyric, impressionistic approach to mountain people, mountain settings, and mountain music..."
-*The Washington Post*

"Especially popular with senior citizens and with students of folk music and folk art....May be used effectively for Music and Art courses, for American History and for Language Arts Studies and for special interest programs." -Edna Parker, Bradley Memorial Library

Festivals and Screenings

Conference on Visual Anthropology, Temple University
Festival of American Folklife, Smithsonian Institution
Music Educators National Conference
Pacific Film Archive

Description

A sight and sound experience of mountain music and culture, **Tomorrow's People** is an Appalachian precursor to today's music video. I.D. Stamper's dulcimer music and a lively banjo/fiddle/guitar "breakdown" are accompanied by a visual essay on Appalachian people and places that mixes archival photos and current footage. The film concludes with Lee Sexton leading a square dance at the Carcassonne Community Center.

New Release

STEP BACK CINDY

"When I was about sixteen or seventeen I was working at a sawmill, offbearing, and we had them all night frolics and the next day that saw would sound like it was playing 'Step Back Cindy'."-Verlyn Brady, square dance caller

Directed by Anne Johnson with Susan Spalding
Color, 28 minutes

"A delightful and valuable production."
-Daniel Patterson, Curriculum in Folklore, University of North Carolina at Chapel Hill

"Transcends stereotypical images of mountain dance and Appalachian culture to provide a sensitive investigation of the important role that social dance plays in mountain life, placing this tradition within its larger cultural context as it relates to issues of community, tradition, and change....includes priceless footage of an otherwise poorly documented tradition. I highly recommend this program to dancers, historians, and educators."
-Gail Matthews, Professor of American Folklore, University of South Carolina

"The filmmakers' love and respect of Appalachia's varied and complex dance traditions shows in this fine sketch." -Jane Woodside, Center for Apppalachian Studies and Services, East Tennessee State University

"A great introduction to the 'old-time' square dances that flourish throughout the mountains. It deflates the myth of frozen traditions by showing the vitality and multiple influences of today's community square dances and demonstrates that a 'sense of community' continues to prevail in many rural areas."
-Bob Gates, Director, Kentucky Folklife Program

Description

Step Back Cindy is a documentary about traditional social dancing as a form of personal expression and a way of sustaining communities. The program presents traditional dance in the mountains as fluid and changing, but with its own unique character. Dancers in Fancy Gap, Virginia are shown square dancing without callers. Dante, Virginia dancers flatfoot and hold a cake walk to raise money for the volunteer fire department, and in Chilhowie, Virginia, folks are seen taking advantage of the opportunities for socializing that a community dance affords. The final segment features spontaneous dance and music by miner Clifford "Redbone" Steffey at a United Mine Workers rally near St. Paul, Virginia. Comments by scholars Elizabeth Fine, David Whisnant, and Helen Lewis provide historical and social context. **Step Back Cindy** is appropriate for classes in dance, folklore, anthropology, and rural sociology.

WHOA, MULE

Directed by Herb E. Smith
Color, 3 minutes

"Charming and entertaining."
-The Associated Press

Screenings

American Film Institute, Los Angeles
Country Music Television
The Nashville Network

Description

The title song of Lee Sexton's solo album is featured in this music video—one of the first and only traditional music videos to play on the country music cable channels. The video features alternating scenes of Sexton behind a mule-drawn plow, tending to his three-acre garden in rural Linefork, Kentucky, and a performance of the Lee Sexton Band at a square dance at the Blackey Senior Citizens Center.

NIMROD WORKMAN: TO FIT MY OWN CATEGORY

"If you're that, a 100% union man, and they fire your brother, you won't go in his place and take his job. You'll everyone walk out with him until they put him back and pay him, and you'll stay out 'til you win it. You won't work nor let anybody else, if you are a 100% union man." -Nimrod Workman

Directed by Scott Faulkner and Anthony Slone
B&W, 35 minutes

"His impromptu early-morning greeting from his porch is liable to make you think twice about pre-conceptions of the aged....The only drawback to this film is that it can't be hours longer."
-Dave Moberly, *Barbourville Mountain Advocate*

"Nimrod Workman has worked for 42 years in the coal mines, but has come through with a joyous spirit and no bitterness....For every occasion, a folksong is inevitably ready." -*The New York Times*

"Nimrod continues to amaze! My students, most from middle-class, midwestern homes, were really impressed with his spirit, energy, and character." -Richard Shaw, Department of History, University of Missouri

"A good starting point for a discussion of the role of folklore in people's lives."
-Carolyn Lipson-Walker, Indiana University, in *Journal of American Folklore*

Festivals and Screenings

American Film Festival—Finalist
Athens International Film Festival—Merit Award
Conference on Visual Anthropology, Temple University
Film Forum, New York
National Film Theatre, British Film Institute
Sonoma Valley Film Festival

Description

Nimrod Workman was born in 1895 and provided for a family of thirteen by working in the coal mines of West Virginia. **To Fit My Own Category** is an extended visit at his home as he and his family prepare meals, build an addition to the house, dig for yellow root, swap jokes with the neighbors, and enjoy each other's company. Nimrod's reminiscences about coalmining, union organizing in the 1920s and '30s, and eighty-three years in the mountains are intercut with impromptu performances of the traditional ballads and original songs for which he won a National Heritage Award. This program will be of interest to students of labor and coalmining history, West Virginia history, folklore and music, and issues related to aging.

LILY MAY LEDFORD

"'Pretty Polly' was one Momma told us we could sing, but she put her foot down on some of 'em that mentioned drinking and moonshining. And I said, 'Now, Momma, 'Pretty Polly' has got a murder in it. That man killed Pretty Polly. Is it better to kill somebody or to drink?' And she said, 'I think it's probably better to kill somebody.' And then she said, 'He probably wouldn't have killed her if he hadn't been drunk.'" -Lily May Ledford

Directed by Anne Johnson
Color, 29 minutes

"This documentary is a tribute to her life and career in music....[It] portrays a strong-willed woman who took advantage of the opportunity to earn a living from her musical talent....A good documentary [that] should be purchased by those interested in the history of popular music, women's studies, Appalachia, and the like."
-Jeff Titon, Brown University, in *Journal of American Folklore*

"Of great interest to viewers concerned with women and families, folk music, mass media and southern mountain culture." -Stuart A. Selby, University of Windsor, in *Southern Quarterly*

"Pure delight for those interested in the history of commercial country recordings and early radio."
-*The Old-Time Herald*

Screenings

Kentucky Educational Television
Blue Ridge Public Television
WSWP/Beckley, WV
WSJK/Knoxville

Description

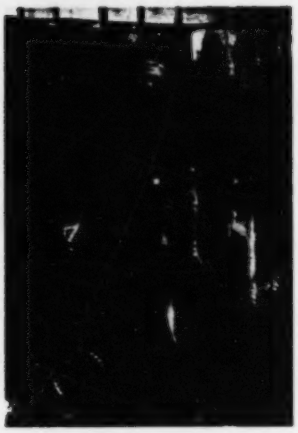
Lily May Ledford—the original "banjo-pickin' girl"—led the Coon Creek Girls, the first all-woman stringband on radio. Pioneers among women performers, they played their own instruments and expanded the repertoire of what was considered acceptable material for women. In this portrait, Lily May talks about growing up in the beautiful Red River Gorge in Kentucky, about how her style developed, and about her experiences breaking into show business. The program intercuts footage of Lily May performing with comments from scholars and musician friends on the conflict between personal and professional fulfillment that existed throughout her career, her struggle for autonomy in the music business, and the role she played in the "commercialization" of mountain folk culture. Lily May received a National Heritage Award recognizing her contributions to country and traditional music shortly before her death in 1985.

New Release

MORGAN SEXTON: BANJO PLAYER FROM BULL CREEK

"In '33 I completely quit playing the banjo. Everything I had to do was hard on my hands—drilling and shooting coal, working in the log woods, rolling logs with them big cant hooks....Got where I didn't want to sing, didn't want to play. Then after I retired, I picked it back up again." -Morgan Sexton

Directed by Anne Johnson
Color, 28 minutes



"Morgan Sexton has endured the Depression, cultivated a mountain farm and survived the hazards of a mining career with an impressive dignity and presence. He has also preserved a hauntingly beautiful traditional style of banjo picking and singing from a long gone era. He is truly a national treasure, and this wonderful portrait allows us to enter his life." -Loyal Jones, Director, Appalachian Center, Berea College

"His banjo picking is a delicate and absolutely individual version of the Appalachian two-fingered style, liquid and serene, each melody using its own particular tuning in the old-fashioned way."
-The Tenth National Heritage Fellowships, 1991

"A subtle, engaging program which provides the viewer with a clear sense of the relationship between Morgan's musical style, his personality and his family background....While folk music specialists will be particularly interested in the musical examples presented in this documentary, it will also appeal to teachers dealing with Appalachian studies, visual anthropology, oral history, and field collecting techniques."
-Richard Blaustein, Director, Center for Appalachian Studies and Services, East Tennessee State University

Description

Eastern Kentucky's Morgan Sexton cut his first banjo out of the bottom of a lard bucket, and some seventy years later won the National Endowment for the Arts' National Heritage Award for his "amazingly pure and unaffected singing and playing style." In this program, the eighty-year-old Sexton shares his life and music. He recounts how a series of family tragedies forced him to go to work while still a boy and tells of his days gathering crops, logging timber, cutting railroad ties, and of his later work in the coal mines. Morgan and his nephew Lee Sexton talk about learning music from their elders and each other, and the old days when, after a hard day's work, they would "roll up the rug" to play music and dance with the neighbors. Intercut with these stories are Morgan's renditions of his favorite songs, including "Little Birdie," "Wagner's Lad," "Bonnie Blue Eyes," "London City Where I Did Dwell," and "Beautiful Doll."

SOURWOOD MOUNTAIN DULCIMERS

"It simply has the tone that's ear-tickling to me and I just love it. Sometimes I sing with it, and sometimes I'll just play and play and play." -I.D. Stamper, talking about the dulcimer

Directed by Gene DuBey
Color, 28 minutes

"A superior film for use in secondary American history and music classes." -Highline Public Schools, Seattle

"Remarks about the origins of various instruments, the traditions of instrument making in the area, and the influence of one musician's style on the other waft gently through the film in an informative commentary that does not intrude on the obvious and simple joys of the men's music making and shared friendship."
-Booklist

"The music, the friendship of the musicians, and the greens and blues of a summer afternoon make an extraordinarily pleasant film." -Educational Film Library Association

"An asset to any music department." -John C. Childress, Media Services, Hinds Junior College

Festivals and Screenings

Festival of American Folklife, Smithsonian Institution
International Festival of Documentary & Short Film, Bilbao, Spain
Kentucky Educational Television
Music Educators National Conference
National Film Theatre, British Film Institute
Sonoma Valley Film Festival

Description

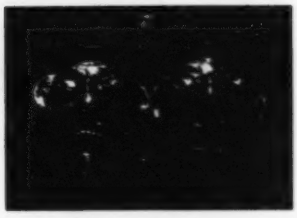
Dulcimers are one of the world's oldest musical instruments and have been heard in the southern mountains since the time of the earliest white settlers. The knowledge of how to make and play them has been handed down from one practitioner to another for generations. In this film, I.D. Stamper, a master dulcimer builder and player from eastern Kentucky, and John McCutcheon, a young musician, play together, swap tunes, discuss musical traditions and demonstrate the difference between hammered and mountain style dulcimer.

BEST COPY AVAILABLE

UNBROKEN TRADITION: JERRY BROWN POTTERY

"Jughead, there's bound to be an easier way to make a living."
-Jerry Brown

Directed by Herb E. Smith
Color, 28 minutes



"An elegant treatment of continuity and a man's love for his work and his art. While watching the film, I kept praying that Jerry's son would someday see pottery through the eyes of his father and carry on this wonderful tradition." -Bob Gates, Director, Kentucky Folklife Program

"Provides a warm, intimate portrait of Jerry Brown and his family, and attests to the continued vitality of the old clay clans that once worked throughout the South."
-Charles G. Zug, III, University of North Carolina, in *Journal of American Folklore*

"Laced with century old attitudes about life and pottery...thoroughly honest and captivating...worth watching twice." -*Ceramics Monthly*

Festivals and Screenings

Alabama Public Television
American Folklore Society
Athens International Film & Video Festival
Society of Ceramics Educators
Kentucky Educational Television

Description

Jerry Brown of Hamilton, Alabama, is the ninth generation of his family to sit behind the potter's wheel and turn out churns, jugs, pitchers, pots, and bowls. **Unbroken Tradition** looks at the continuation of a family tradition that has had an impact on Southeastern potterymaking since John Henry Brown (Jerry's great-great-great grandfather) came from England to set up his potter's wheel in Georgia in 1800.

Unbroken Tradition follows Jerry Brown as he digs his own clay, prepares it with a mule-driven pug mill, works the clay into a twenty-seven pound churn on his wheel, and glazes and fires it in his wood-powered, groundhog-style kiln. Along the way, Jerry talks about how pottery has shaped the life of his family. **Unbroken Tradition** serves well as a jumping off point for discussion of the survival and changing roles of handmade crafts in industrialized society, the pursuit of alternative careers, the relationship between artisans and other types of workers, and strategies for maintaining connections to one's family history.

CHAIRMAKER

"I lack twenty years of being a hundred, and when I get a hundred, I'm gonna retire and rest up about a week or two and try it again." -Dewey Thompson

Directed by Rick DiClemente
Color, 22 minutes

"A tour de force....Anyone of any age wanting to stay young should see this relaxed film....Dewey's is the kind of individual enterprise that makes a man along with a chair."
-*Film News*

"The tone and pace of the film match the personality of Dewey Thompson and the rhythm of his work—unhurried, uncluttered, understated....**Chairmaker** is a fine demonstration of folk craft and a warm portrait of an Appalachian highlander."
-William Lightfoot, Appalachian State University, in *Journal of American Folklore*

"In an amazing demonstration that begins with the chopping down of one tree and ends in a beautifully crafted rocking chair, Thompson shows off his skills while carrying on a casual and thoroughly winning conversation with the camera. A delightful visit."
-*The* (Louisville) *Courier-Journal*

Festivals and Screenings

American Film Festival—Finalist
Birmingham International Educational Film Festival—Finalist
Columbus International Film Festival—Chris Bronze Plaque
Festival of American Folklife, Smithsonian Institution
International Festival of Documentary & Short Film, Bilbao, Spain
International Craft Film Festival—Award Winner
London Film Festival—An Outstanding Film of the Year
National Film Theatre, British Film Institute
National Council of Social Studies
Sinking Creek Film Celebration—Award Winner

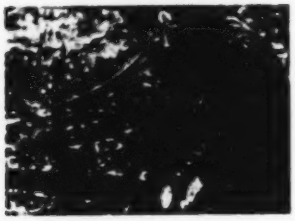
Description

Chairmaker follows 80-year-old Dewey Thompson from Sugarloaf Hollow, Kentucky, as a rough-hewn rocking chair takes form under his experienced hands and well-worn knife. But this "how-to" film is as much about how to live as it is about how to make a chair. Thompson's philosophy and insights into his character are gently interwoven with the depiction of his work. For the student of folk culture, the film provides a rare opportunity to see a folk artist creating his craft in the context of his everyday life. In addition, **Chairmaker** offers a glimpse into the past, for Dewey Thompson embodies both the skills and values that were once widespread throughout rural America.

HAND CARVED

"When you're making things handmade, you can't get two pieces alike to save your life."
-Chester Cornett

Directed by Herb E. Smith
Color, 88 minutes



"A remarkably sustained series of privileged moments....a lovely machine-made tribute to fading handmade craftsmaking." -Gary Arnold, *The Washington Post*

"There are times when you realize that the entire world and even universe is no larger than the spirit and mind of a single human being. **Hand Carved** was for me the occasion of such a time. The film's spirit is about a single human whom, it seems to me, not even the galaxy could humble if it fell on him in one great heap.... Chester Cornett is a hero, a gentle survivor of hard times, bad luck, lost love and a kitchen that must be the most colossal mess of any place outside the Federal budget office."
-Karl Hess, philosopher, craftsman, and author of *Community Technology*

"In the age of computers and nuclear power, **Hand Carved** will build an awareness and appreciation of the craftsmanship that reflects another time. The fact that Cornett hopes this film will interest the young in apprenticing for the trade will act as an interesting springboard for discussion." -*Voice of Youth Advocates*

Festivals and Screenings

The Learning Channel
Columbus International Film Festival—Honorable Mention
Dayton Art Institute
San Francisco International Film Festival

Description

Chester Cornett has made chairs for Presidents and his work is displayed in museums across the country. In **Hand Carved**, Chester tells a tree on the site of his family's homeplace near the top of Pine Mountain in southeastern Kentucky and transports it back to his small apartment/workshop in inner-city Cincinnati. Intricate camerawork illustrates the process Cornett uses to chop, whittle, and carve the wood into an exquisite, eight-legged, "two-in-one" rocker designed for the film. Cornett tells the story of his apprenticeship with his grandfather and uncle, and the personal and economic reasons he left the mountains. Chester reveals the precarious life of an artist struggling to survive in a society accustomed to mass production when he states, "I've traded a chair many a-time for groceries."

OAKSIE

"There is nothing like a white oak. You can bend it anyway. You can take a thin strip of that and tie it in a knot. After you get it weaved in a basket, there is no pulling out. It will stay in there 'til it gets brickle, breaks or something...." -Oaksie Caudill

Directed by Anthony Slone
Color, 22 minutes

"Oaksie is concerned with making baskets, not with maintaining some folkloric ideal of purity. The film shows the integration in real life of folk arts and the role of those arts in real life."
-*Journal of American Folklore*

"Bears witness to the clear sense of pride and satisfaction this man feels both in his fiddling and in his ability to create an object not only practical but beautiful. Useful for study of folk crafts or Appalachian life."
-*Media Review*

Festivals and Screenings

Columbus International Film Festival—Honorable Mention
FilmSouth Award, Converse College
San Francisco International Film Festival

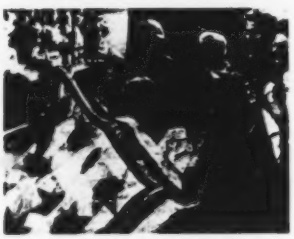
Description

Oaksie is a portrait of eastern Kentucky basketmaker, fiddler, and harp player Oaksie Caudill. The film follows Oaksie through the steps of making a basket, from selecting the "right" tree, splitting and pressing down the white oak, whittling the ribs, to the final act of weaving the oak strips together. Throughout the film, Oaksie's fiddle and harp playing are interspersed with his making of the basket. His primitive style of playing evolved from early Baptist church music: each low action of the bow hits one note—the lead note or melody of the song—as when a human voice sings. **Oaksie** captures the feel and spirit of a man who has spent his lifetime surrounded by the beauty he has created in his craft and his music.

QUILTING WOMEN

"Wintertime come and snow on the ground, I'm just happy as I can be a-quiltin.'"
-Louama Banks

Directed by Elizabeth Barret
Color, 28 minutes



Festivals and Screenings

American Studies Association
Festival of American Folklife, Smithsonian Institution
International Documentary & Short Film Festival, Bilbao, Spain
Metropolitan Museum of Art
Montana Film and Video Festival
National Film Theatre, British Film Institute
National Women's Film Circuit

"Superb....a warm and joyful celebration of women artists, who with gentle modesty create works of art in textiles." -Yvonne J. Milspaw, *Journal of American Folklore*

"The viewer gains a vivid impression of quilting as a social activity which generates a feeling of community and a sense of pride and achievement among the participating women....Enthusiastically recommended."
-Lawrence Levine, Department of History, University of California at Berkeley

"It is colorful, informative, interesting, and gives a delightfully human interpretation of this traditional craft. We have had nothing but positive comments from all who have seen it."
-Lisa Reynolds, curator, Atlanta Historical Society

"This low-keyed tribute to a reemerging folk art will be a fitting addition to high school and college classes on folk life and folk arts." -*Booklist*

Description

Quilting Women traces the process of traditional Appalachian quilting, from cutting out and piecing together the patterns to the quilting bee. Quilters comment on the origins of the generations-old patterns, the time and patience required, the satisfaction of accomplishment, the quilts as art, and the companionship offered by women working together over a quilting frame. Recommended for studies in the sociology of women, rural and traditional communities, and folk arts.

SARAH BAILEY

"No difference how busy I was, if someone came to me and wanted to learn, I always gave them time. I think that's one reason the Lord has blessed me the way he has to do things with my hands." - Sarah Bailey

Directed by Anne Johnson
Color, 29 minutes

Screenings

Kentucky Educational Television
Blue Ridge Public Television
WSWP/Beckley, WV
WSJK/Knoxville

"From her corn shuck dolls and flowers to spinning wool and cooking the daily meal, Sarah makes every aspect of her life a work of art. This program is as much about sharing and Sarah's need to pass on her treasures to others as it is about the wonderful things that she creates."
-Bob Gates, Director, Kentucky Folklife Program

Description

Sarah Bailey, from Bledsoe in Harlan County, Kentucky, is one of Appalachia's finest weavers and corn shuck artists. In this portrait she is shown working on her corn shuck dolls and flowers and teaching corn shuck art and weaving in an Elderhostel program at the Pine Mountain Settlement School. Sarah talks about her beginnings as an artist "in the Hoover days when money was hard to get ahold of," and the role of the Pine Mountain Settlement School in helping her establish a market for her work. She also discusses raising most of what she eats out of her garden, teaching herself to card and spin wool, and growing up in the days of a barter economy in the mountains. **Sarah Bailey** will be of interest to folklorists and folk artists, and to those studying Appalachian history, rural sociology, and the historical role of women in rural America.

MINNIE BLACK'S GOURD BAND

"I've never let old age worry me. I don't have time to think about it too much. People come to see my Gourd Museum, and now since I've been on that Johnny Carson show, they're just about to wear me out. I hope I can stand it awhile longer." -Minnie Black

Directed by Anne Johnson
Color, 28 minutes

"Not to be missed!"
-Eric John, The New York Center for Urban Folk Culture

"Delightful story of a woman rich with love, joy of life, imagination and creativity."
-Bob Gates, Director, Kentucky Folklife Program

"A wonderful tribute to a genuine American original."
-Johnnie Prather, Coordinator, Older Americans Month Film Festival, American Association of Retired People

Festivals and Screenings

City Lore Festival of Film & Video, New York
Museum of Modern Art
Retirement Research Foundation—Silver Owl Award
WTTW/Chicago

Description

Minnie Black is ninety years old but she's still making music and art out of the gourds she grows in her backyard garden in East Bernstadt, Kentucky. In **Minnie Black's Gourd Band**, she talks about the secrets to growing good gourds then takes the viewer on a tour of her Gourd Museum, giving out tips on how to make gourd art while highlighting her favorite creations such as a double-headed donkey and the mythical "griffen" beast. The camera follows Minnie to "the World's Largest Gourd Convention" in Mt. Gilead, Ohio where fellow artists hail her as "the queen of the gourd people." Interspersed throughout are some lively and unique versions of hymns and old favorites played by Minnie and her senior citizen Gourd Band. **Minnie Black's Gourd Band** won a Silver Owl Award from the Retirement Research Foundation for promoting positive images of aging, and is recommended for students of gerontology, women's studies, folk arts and fine arts, and the creative process.

STORYTELLING

FIXIN' TO TELL ABOUT JACK

"The one I'm a-fixin' to tell now is about Jack when they took 'em to the army and he spent thirty years. And at that time, all you got was a suit of clothes and two loaves of light bread." -Ray Hicks

Directed by Elizabeth Barret
Color, 25 minutes

"A good introduction to the importance of the folktale as a vehicle for education and socialization as well as entertainment." -Lawrence W. Levine, Department of History, University of California at Berkeley

"A beautiful editing job and an exquisite film."
-Richard Chase, author of the collected and edited *Jack Tales* and *Grandfather Tales*

"The film is excellent. The kids really enjoyed it. Good work!"
-Peter Tommerup, Montclair School, Los Altos, California

"A major part of my folklore and storytelling courses. An excellent film and a sensitive portrait of Ray."
-Wilson Roberts, Department of English and Folklore, Greenfield Community College

"Beautifully made, authentic presentation of Anglo-American folklore."
-University of California Extension Media Center

Festivals and Screenings

American Folklore Society
Conference on Visual Anthropology, Temple University
Montana Film and Video Festival
Projections on the South: Folklore and Ethnography on Film

Description

Ray Hicks is a mountain farmer from Beech Mountain, North Carolina, with a genius for telling traditional folktales that have been passed down in his family for generations. This film shows Ray working on his farm, gathering herbs in the woods, and describing his family's tradition of storytelling and his theories of human and natural continuity. Running throughout the film is Ray telling a tale called "Whickity-Whack, Into My Sack" (also known as "Soldier Jack"). The film provides a wonderful opportunity to experience the art of this National Heritage Award winner while also reminding us of the importance of passing things on, of tradition, of memory.

RED FOX/SECOND HANGIN'

"Tait Hall dropped through that trapdoor. His neck snapped, and he hung there like a sack of corn. They said Doc Taylor stood at the window of his cell, his Bible in one hand and his watch in the other, and he clocked and he watched the Big Stone Gap bunch pull this hanging off — watched this here new law start taking its course."

Directed by Don Baker
Color, 90 minutes

"Intensely local, **Red Fox/Second Hangin'** has universal implications — and appeal."
-Pat Aufderheide, *In These Times*

"A sophisticated, technically daring work."
-Christopher Hudgins, Department of English, University of Nevada-Las Vegas

"**Red Fox/Second Hangin'** has more to say about the history of rural America than any five history books."
-*Theater Times*

"Each of the performers is an expert in telling tall tales, melding regional accents, local references, and topical humor....The camera surefootedly tracks the performers' verbal ballet, never losing the link between them and the audience." -*Video Times*

"A good film to use with students doing storytelling. My own 8-year-old daughter wants to watch it again and again." -Judy Meadows, Librarian, Grays Branch (Kentucky) Elementary School

Screenings

KCET/Los Angeles

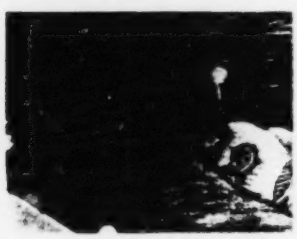
Description

A video version of Roadside Theater's highly acclaimed play, **Red Fox/Second Hangin'** is the story of M.B. "Doc" Taylor, called "the Red Fox"—a red-headed, red-bearded, highly popular preacher, doctor, philosopher, mystic, and U.S. Marshall. His execution, the second in the history of Wise County, Virginia, followed that of a local troublemaker. Both had been implicated in murders resulting from a feud that began during the Civil War. The hangings kicked off a law-and-order campaign that Northern speculators considered essential to expanding their coal mining operations in turn-of-the-century Appalachia. Onstage, Roadside Theater actors Gary Slemp, Frankie Taylor, and Don Baker recount this historical tale, adopting different voices and personae, and weaving economic and political tensions into a family saga. The program was recorded before an audience in Carcassonne, Kentucky.

THREE MOUNTAIN TALES

"One time there was a little girl—now, this was a very long time ago, back when if you wanted running water, well, you just had to run down to the spring and get it...." -from "A Little Fish Story"

Produced by Roadside Theater
Color, 12 minutes



"Authentically told with verve enlivened by jaunty fiddle, banjo, and harmonica accompaniment....delightful interpretation of gems from America's oral tradition."
-*Media and Methods*

"**Three Mountain Tales** is pure magic."
-*The Kentucky Post*

Description

Roadside Theater produced these mountain folk tales, illustrated with pastel drawings by Angelyn DeBord. Told in mountain dialect and accompanied by fiddle, banjo, and guitar, these stories are entertaining for young and old alike. "Fat and Lean" is a ghost story with a comic twist. "Little Fish Story" is a tale from the Smoky Mountains about friendship and the origin of rainbows. "The Big Toe" is the story of a little boy's encounter with a big, hairy goblin whose toe looked too much like a potato. **Three Mountain Tales** was originally produced as a filmstrip, but is now available exclusively in video. It is suitable for use with all ages.

New Release

OPEN WINDOWS

"Everybody freeze! The only thing I want you to do is look around the room and see how magnificent everybody's shapes are. Just our bodies themselves are beautiful. If we start experimenting with what else they can do it's pretty amazing." -Liz Lerman working with Mountain Empire Older Citizens

Directed by Anne Johnson
Color, 28 minutes

"An antidote to the contemporary right wing fear of creeping multiculturalism....A fine job of showing what happens when we open the windows separating the different worlds of America."
-Video Rating Guide for Libraries

"Those libraries seeking cross-cultural music, dance, and theatrical performance will find **Open Windows** useful." *-School Library Journal*

Screenings

Kentucky Educational Television
WSWP/Beckley, WV

Description

The American Festival, in concert with communities around the country, organizes celebrations of cultural diversity and community with the intention of providing a context in which Americans can better understand one another. **Open Windows** documents the Festival which took place in eastern Kentucky and southwest Virginia in 1988. The program includes excerpts of performances by the New Orleans-based Junebug Productions; the modern/traditional African dance company Urban Bush Women; Roadside Theater, a theater company rooted in Appalachian folk culture and history; Appalachian African-American gospel singer Earl Gilmore; Liz Lerman and the Dance Exchange, a company whose members range in age from 23 to 70; A Traveling Jewish Theatre of San Francisco; and Francisco Gonzalez, a Chicano traditional harp player, guitarist, and singer. Included are scenes from the school and community workshops that are part of the festival's philosophy of participation and celebration of local cultures.

TELL ME A STORY, SING ME A SONG

"The melting pot was a concept that never accomplished. It was violated by racism and ethnic chauvinism....You don't just say 'now you're going to be one people, everyone jump in, the past doesn't count anymore.'" -actor John O'Neal

Directed by Dudley Cocke, Anne Johnson, and Susan Wehling
Color, 29 minutes

"The warmth of the audience response jumps off the screen....It's infectious!...Fulfills the highest expectations for art: it instructs and delights at the same time."
-Christopher Hudgins, Department of English, University of Nevada-Las Vegas

"Shows wonderfully well what a true 'people's' culture might look like."
-Doug Paterson, Department of Dramatic Arts, University of Nebraska-Lincoln

Festivals and Screenings

Athens International Film & Video Festival
Kentucky Educational Television
Blue Ridge Public Television
WSWP/Beckley, WV
WSJK/Knoxville

Description

Tell Me A Story, Sing Me A Song showcases the work of three theater companies that performed together in the mid-1980s to celebrate cultural pluralism and bring theater from diverse cultural traditions to underserved audiences. Members of Junebug Productions, A Traveling Jewish Theatre, and Appalshop's Roadside Theater are seen in this program in performance excerpts, interviews, and playing to a group of Calhoun County, Alabama fifth and sixth graders. The program explores how different cultural groups within the United States can use the performing arts to maintain and promote their own cultural identity while also addressing the mainstream. The American Festival Project, documented in the program **Open Windows**, grew out of this "Three-Way Tour."

JOHN JACOB NILES

"I sing of the earth, the mother who bore me...."
-John Jacob Niles

Directed by Bill Richardson with Mimi Pickering and Ben Zickafoose
Color, 32 minutes

"This remarkable 86-year-old performer is an artist of unique insight, as this affectionate film clearly shows.... It is a rewarding experience to come to understand the man and his music."
-*Media and Methods*

"The film captures the essence of his art and music. A rare visit with a great man."
-Raymond McClain, Berea College

"Will interest classes of music, drama, American history and folklore studies." -Middle Atlantic Film Board

Festivals and Screenings

American Folklore Society
Big Muddy Film Festival—
Honorable Mention
FILMEX, Los Angeles
Portugese Television

Description

John Jacob Niles is a portrait of the adding machine repairman who came to eastern Kentucky in 1909, "heard the songs [his] father sang," and became a much-noted "arranger, expander, collector, recorder, and performer" of traditional Appalachian ballads. Niles played an important part in the national "discovery" of Appalachian folk music. He describes how, during the 1920s and '30s, he and photographer Doris Ulmann travelled the mountain region—she taking pictures of the people and he learning their songs. The film shows Niles in concert, at home, at work arranging his music, and explaining the historical place of balladry in American music.

ARTUS MOSER OF BUCKEYE COVE

"Cecil Sharp had been through these mountains collecting in 1916 and I had studied his ballads. He had a lot of good ballads, of course, but he had left a lot of ballads uncollected. And I thought I would make up for the ones he had left out." -Artus Moser

Directed by Anne Johnson
Color, 29 minutes

"Clearly shows an artistic soul who recognizes and reflects the best in Appalachian lifestyle."
-Loyal Jones, Director, Appalachian Center, Berea College

"Vintage photographs, musical selections, and Moser's artwork combine in this intimate family interview to reveal a true preservationist of mountain life." -*Booklist*

Screenings

Kentucky Educational Television
Blue Ridge Public Television
WSWP/Beckley, WV
WSJK/Knoxville

Description

Artus Moser, "a Renaissance man of the mountains," was born in 1894, and grew up on the Biltmore Estate near Asheville, North Carolina, where his father was a forester. This program explores the richness and variety of his long life as an early collector of ballads for the Library of Congress, as a teacher, singer, storyteller, actor, painter, sculptor, gardener, naturalist, and husband and father. **Artus Moser of Buckeye Cove** paints an appealing portrait of a unique collector and performer of North Carolina mountain music.

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19	Appalachian Genesis	1973	29:00	150.00	60.00	425.00	70.00
40	Artus Moser of Buckeye Cove	1985	29:00	150.00	60.00	N/A	
3	Belinda	1992	40:00	195.00	70.00	N/A	
15	The Big Lever	1982	53:00	295.00	90.00	775.00	95.00
7	The Buffalo Creek Flood: An Act of Man	1975	40:00	195.00	70.00	595.00	85.00
7	Buffalo Creek Revisited	1984	31:00	195.00	70.00	495.00	75.00
24	Catfish: Man of the Woods	1974	27:00	150.00	60.00	450.00	70.00
34	Chairmaker	1975	22:00	150.00	60.00	375.00	65.00
4	Chemical Valley	1991	58:00	295.00	90.00	N/A	
11	Clinchco: Story of a Mining Town	1982	30:00	150.00	60.00	N/A	
12	Coal Miner: Frank Jackson	1971	12:00	95.00	50.00	195.00	55.00
9	Coalmining Women	1982	40:00	195.00	70.00	650.00	90.00
8	Dreadful Memories	1988	38:00	195.00	70.00	N/A	
8	Fast Food Women	1991	28:00	150.00	60.00	N/A	
20	Fat Monroe (with Author Interview)	1991	29:00	195.00	60.00	N/A	
20	Fat Monroe	1990	15:00	N/A		295.00	65.00
29	The Feathered Warrior	1973	12:00	95.00	50.00	195.00	55.00
37	Fixin' To Tell About Jack	1975	25:00	150.00	60.00	425.00	70.00
23	Frontier Nursing Service	1984	29:00	150.00	60.00	N/A	
22	Grassroots Small Farm	1988	29:00	150.00	60.00	N/A	

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35	Hand Carved	1981	88:00	350.00	90.00	1195.00	150.00
3	Hands On	1992	28:00	150.00	60.00	N/A	
16	Hard Times in the Country: The Schools	1988	29:00	150.00	60.00	N/A	
21	Harriette Simpson Arnow: 1908-1986	1988	35:00	195.00	70.00	550.00	80.00
17	I'm What This is All About	1985	29:00	150.00	60.00	N/A	
25	In The Good Old Fashioned Way	1973	29:00	150.00	60.00	450.00	70.00
19	In Ya Blood	1971	20:00	95.00	50.00	350.00	60.00
40	John Jacob Niles	1978	32:00	195.00	70.00	475.00	75.00
28	Judge Wooten and Coon-On-A-Log	1971	10:00	95.00	50.00	175.00	50.00
18	The Kingdom Come School	1973	22:00	150.00	60.00	375.00	65.00
32	Lily May Ledford	1988	29:00	150.00	60.00	N/A	
11	Long Journey Home	1987	58:00	295.00	90.00	795.00	110.00
25	Lord and Father	1983	45:00	250.00	80.00	695.00	90.00
9	Mabel Parker Hardison Smith	1985	29:00	150.00	60.00	N/A	
22	The Millstone Sewing Center	1972	13:00	95.00	50.00	195.00	55.00
13	Mine War on Blackberry Creek	1986	29:00	150.00	60.00	N/A	
37	Minnie Black's Gourd Band	1988	29:00	150.00	60.00	N/A	
33	Morgan Sexton: Banjo Player From Bull Creek	1991	28:00	150.00	60.00	N/A	
26	Mountain Farmer	1973	9:00	95.00	50.00	175.00	50.00
10	Mountain Vision	1991	28:00	150.00	60.00	N/A	
23	Mud Creek Clinic	1986	29:00	150.00	60.00	N/A	
24	Nature's Way	1974	22:00	150.00	60.00	375.00	65.00
32	Nimrod Workman:To Fit My Own Category	1975	35:00	195.00	70.00	495.00	75.00
35	Oaksie	1979	22:00	150.00	60.00	375.00	65.00
5	On Our Own Land	1988	29:00	150.00	60.00	N/A	
29	One-Ring Circus	1987	29:00	150.00	60.00	N/A	
39	Open Windows	1991	28:00	150.00	60.00	N/A	
21	Ourselves and That Promise	1978	27:00	150.00	60.00	425.00	70.00
14	Peace Stories	1991	28:00	150.00	60.00	N/A	
18	Portraits and Dreams	1984	17:00	95.00	50.00	N/A	
18	Portraits and Dreams (the Book)	1985	Paperback/123 pp.			12.00 (shipping included)	
36	Quilting Women	1976	28:00	150.00	60.00	450.00	70.00
27	The Ramsey Trade Fair	1973	18:00	95.00	50.00	295.00	60.00
38	Red Fox: Second Hangin'	1984	90:00	295.00	90.00	N/A	
12	Roving Pickets	1991	28:00	150.00	60.00	N/A	
36	Sarah Bailey	1984	29:00	150.00	60.00	N/A	
17	So Was Einstein:A Look At Dyslexic Children	1988	29:00	150.00	60.00	N/A	
33	Sourwood Mountain Dulcimers	1976	28:00	150.00	60.00	450.00	70.00
31	Step Back Cindy	1991	28:00	150.00	60.00	N/A	
10	Strangers & Kin	1984	58:00	295.00	90.00	795.00	110.00
6	Strip Mining:Energy,Environment,and Economics	1979	50:00	250.00	80.00	750.00	95.00
6	Strip Mining in Appalachia	1973	29:00	150.00	60.00	425.00	70.00
16	The Struggle of Coon Branch Mountain	1972	13:00	95.00	50.00	195.00	55.00
30	Sunny Side of Life	1985	58:00	295.00	90.00	795.00	110.00
39	Tell Me A Story,Sing Me A Song	1985	29:00	150.00	60.00	N/A	
38	Three Mountain Tales	1982	12:00	95.00	50.00	N/A	
30	Tomorrow's People	1973	17:00	95.00	50.00	295.00	60.00
28	Tradition	1973	20:00	95.00	50.00	350.00	60.00
15	A Tribute to Carl Perkins	1986	29:00	150.00	60.00	N/A	
34	Unbroken Tradition:Jerry Brown Pottery	1989	28:00	150.00	60.00	475.00	75.00
13	UMWA 1970:A House Divided	1971	14:00	95.00	50.00	195.00	55.00
14	War, Taxes, and The Almighty Dollar	1988	30:00	150.00	60.00	N/A	
26	Waterground	1977	16:00	95.00	50.00	295.00	60.00
31	Whoa Mule	1989	3:00	50.00	N/A	N/A	
27	Woodrow Cornett:Letcher County Butcher	1971	10:00	95.00	50.00	175.00	50.00
5	Yellow Creek, Kentucky	1984	29:00	150.00	60.00	N/A	

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